MUSEUM AND MUSEOLOGY

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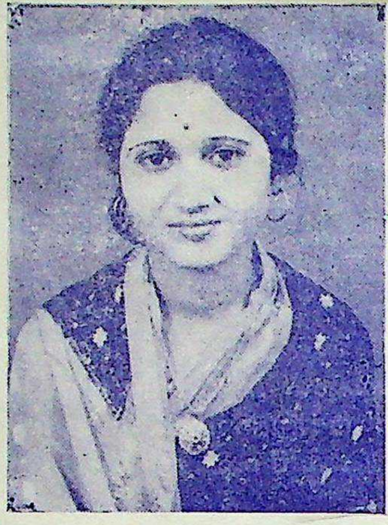
MADHURI SHARMA
&
D. P. SHARMA



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Madhuri Sharma did her M. A. in Economics in 1975 from Bhopal University. She did post-graduate Diploma in Museology in 1976 from Prachya Niketan University of Bhopal. In 1976-77 she did some research work on "Application of Statistics in Prehistoric Archaeology" from Deccan College, Poona. In 1977-78 she participated in excavation/exploration in Narmada valley, district Sehore, M. P.), under Prehistory branch of Archaeological Survey of India, Nagpur. In 1978-79 participated in excavation of Chopani Mando a messolithic site in Belian Valley, Allahabad, under Department of Archaeology, University of Allahabad. She did her another M A. in Ancient History, Culture and Archaelogy from Nagpur University. In 1983 she participated in the excavation of Bhardwaj Ashram, a Ramayana site in Allahabad under Professor B. B. Lal. Smt. Sharma, participated in International Seminar and contributed many research papers and publications. She is working on Archaeology of Kanpur district under Dr. R. K. Verma of Allahabad University.

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MUSEUM AND MUSEOLOGY

With special reference to Museums of Allahabad and Goa.

By

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With a Foreword by

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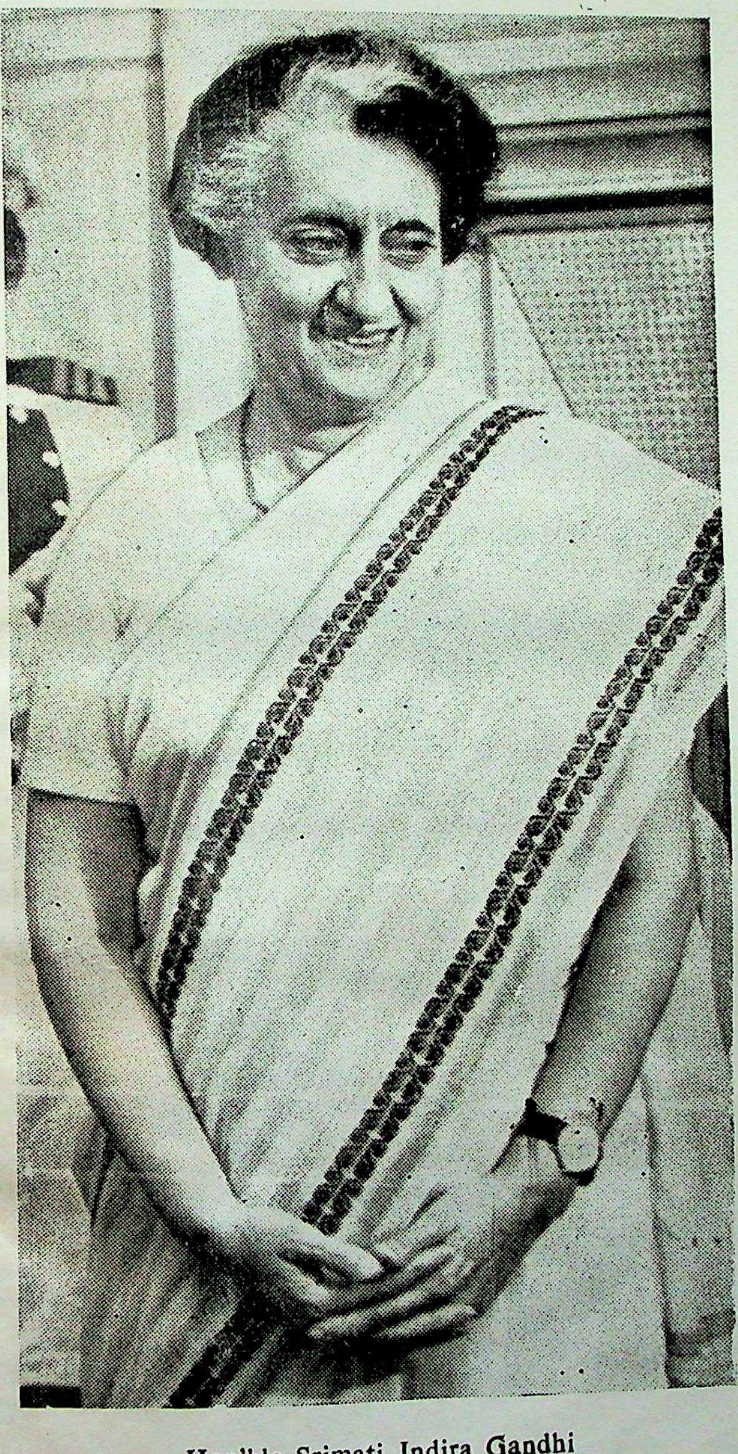

Hon'ble Srimati Indira Gandhi
Prime Minister of India

ERRATA

P. (i) line 2, for "Brahmine" read "Brahmin".

P. 104 under heading "Articles in Museum" read "Articles of Museum".

P. 116 line 2, for "96 km" read "26 km".

P. 116 Inscription line first read rajaias.

P. 118 line 2 for "Slso" read "also" and "also"

P. 137 line 2. for "19 years," read "Layers"

P. 138 line 15, "S 595 ± 200 B. C." read "B/4480 ± 200 B. C.".

P. 139 line 5, "9902 ± 125 B. C." read "990 ± 125 B. C.".

P 144 line 17 & 15 "Thapar 1978-79 and (Misra 1977) read "(Thapar 1978-79), and Allchin and Misra 1977".

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FOREWORD

In modern times Museums serve as important centers for dissemination of knowledge. Archaeological remains of different places and of different times are collected at one place, a visit of which enlightens one about the cultural relics of the past. Unfortunately in our country generally people are not aware of the significance of the Archaeological material. Most of the people are not familiar about different museums in the country.

Shri D. P. Sharma and Smt. Madhuri Sharma have done good job by collecting useful information about the museums of Allahabad and Goa in their work "*Museum and Museology with Special Reference on Museums of Allahabad and Goa.*" I am sure this publication will be of intrest both to the specialists as well as to general readers.

I congratulate Sharmas for this maiden publication and hope they will continue the line of inquiry they have chosen.

VIDHYA DHAR MISRA,
Reader (*Archaeology*),
Department of Ancient History, Culture
and Archaeology, University of Allahabad,
Allahabad, U. P.—INDIA.

In the memory of Late Shri J. L. Nehru who founded first Archaeological Museum in Allahabad.

Prof. B. B. Lal, Director, Indian Institute Advance Center showing Antiquities of Sringverpur to Smt. Gandhi, Mr. J. P. Joshi, Joint Director General of A. S. I. is standing at back.

Presented to Smt. Indira Gandhi, Prime Minister of India who started Museum movement in Allahabad in 1980.

PREFACE

I had heard much about Nehrus in my school days. Fortunately I married in the reputed Brahmine family of Allahabad. The house of my father-in-law is located at Church-Lane near Anand Bhawan. I had never thought that I shall come to Allahabad which is an ancestral town of Smt. Indira Gandhi. I first came to Allahabad in June, 1976 and soon after I visited Jawaharlal Nehru Gallery of Allahabad Museum. Dr. S. C. Kala, a famous art critic and Museologist. then Director of Museum, took me round the Nehru Gallery of Allahabad Museum. He being an old citizen of Allahabad told me his past memories of early forties and his association with Nehru family. He told me that Pandit Jawaharlal Nehru had been Chairman of Allahabad Nagar Mahapalika and he boosted many new plans for Allahabad. The present Museum of Allahabad came up due to his efforts and wishes. Pandit Jawaharlal Nehru donated much of his belongings to it and a grand gallery was organised in Allahabad Museum. Dr. Kala also told us about the active participation of ladies of Nehru family in the freedom movement. He suggested me to visit Anand Bhawan. My father-in-law, late Pandit Prabhulal Sharma, who was Ex-Assistant Auditor General, Government of India, once told me that he himself saw late Smt. Kamala Nehru and Indira Nehru participating in the national movement. He told me of his old memories of early thirties. Once my father-in-law along with my mother-in-law were coming on riksha near Yamuna Bank (Balua Ghat) at Allahabad. They saw that some ladies under the leadership of Smt. Kamala Nehru were protesting against the foriegn cloths and advocating for Swadeshi ones. My mother-in-law told my father-in-law to be careful from that girl (Indira Nehru) because she may take away his foriegn shawl. The fears came

true. Smt. Kamalaji told my mother-in-law "घर में जाकर अपने पति से कहियेगा कि मेरे लिए खद्दर का धोती एवं कपड़े लायें, मैं विदेशी कपड़े नहीं पहनुगीं।" Anyway I heard these happenings from the mouth of eyewitness.

Soon after I visited Anand Bhawan. I found that it was really a shrine where about thirty to forty thousand devotees visit everyday. This shirne does not belong to any religion but is a symbol of national awakening and freedom movement. I wanted to write a brochure on Museum of Allahabad but my husband sent me for higher studies in Archaeology in Deccan College, Pune and Nagpur. After 1979 I passed my few years in scenic city of Goa.

In the year 1981, I again got a chance to settle at Allahabad. I met authorities of Anand Bhawan and told them that I was interested to work in Anand Bhawan Museum without any pay and as such I was appointed as Guide lecturer on token pay for a very short period. I guided visitors in Hindi, English, Marathi, Kokani and other Indian Languages. In Anand Bhawan, while guiding the visitors, I felt I was lucky enough to get a chance to move in ancestoral house of Nehru and told visitors about each exhibit of Anand Bhawan. Museum authorities advised me to concentrate my research on Nehru family and they promised me to supply material. They also gave me permission to enroll my name for D. Phil. course in Allahabad University. Dr. G. C. Pandey, present Vice-Chancellor of Allahabad University, agreed to give me admission in D. Phil. course (Doctor of Philosophy) under the Department of Ancient History, Allahabad University.

In the first chapter of this book we wrote about exhibits of Anand Bhawan. In the second chapter we discussed about Allahabad Museum with special reference to Jawaharlal Nehru Gallery. The third chapter is about Kaushambi Musuem of the University. The fourth is on

Antiquity and Treasure Act, an Act to save the cultural heritage of India. In Appendices we wrote about Archaeological Discovery of Fatehpur and also about Museum of Goa.

Our Prime Minister Smt. Indira Gandhi who is main architect of Modern Museum boosted many new things for Allahabad. In the year 1980 she laid the foundation stone of Allahabad University Museum and also released a book of Dr. Kala in Allahabad Museum. In the year 1983 she gifted T. V. Center and Cancer Unit at Kamala Nehru Hospital for the people of Allahabad.

We are very thankful to Dr. R. R. Tripathi, Director of Allahabad Museum and Prof. J. S. Negi, Head of Allahabad University Museum, for supplying photographs of important antiques of their Museum. Mr. Bhawani Shankar Shukla, Mr. V. P. Mathur, Mr. R. C. Sharma, all of Directorate of Cultural Affair, U. P. helped me in a number of ways during the course of preparation of this book.

We are also very thankful to Mr. R. K. Sethi, Deputy Administrative Secretary of Anand Bhawan, who helped me and supplied some valuable old literatures. Dr. Colonel G. C. Kapatia, Administrator of Kamala Nehru Hospital, Allahabad, gave us old published literature on Prayag. Munshi Kanya Lal of Swaraj Bhawan took us round Anand Bhawan and told us his old memories of the time when he had been attached with Pandit Jawaharlal Nehru. All staff members of Jawaharlal Nehru Fund, Allahabad, gave us cooperation during my short period of stay at Anand Bhawan.

Mr. Om Prakash Sharma, corrected the script, Mr. Pramod Kumar Trivedi, Syed Jamal Husain Rizvi, both young Archaeologists of A. S. I., New Delhi saw the book through the Press.

We are also thankful to our only little daughter Kadambini who always helped us during our all explo-

ratory work. She accompanied us in all the excavation camps and gave us time to work. Knowledge has no limit. We shall reproduce this book again with many many new ideas. We shall welcome comments and suggestions.

MADHURI SHARMA,
D. P. SHARMA,
[redacted]

10.8.1983

Anand Bhawan Museum

The Ancient City of Allahabad (Prayaga) :

The holy city of Prayaga is situated just at the confluence of the two sacred rivers–Ganga and Yamuna. The city of Prayaga (24°30′ north latitude, and 81°55′ east longitude)[1] has always been a flourishing town. Allahabad city has got a long historical and cultural tradition since early historic times. This city has attracted great monarchs, religious reformers and leaders of thought. The religious significance of Prayaga has been mentioned in the Rigveda, Mahabharata, the Purana, Ramayana, Satpatha Brahmana and many other ancient texts. "Death at Prayaga was regarded as highly conducive to the attainment of liberation of Soul. Some famous kings like Kumar Gupta of later Gupta dynasty, (6th c A. D). Dhanga (954–1002 A. D.), Ganga yadeva (1019-1040 A, D.) and Ramapal actually ended their lives at Prayaga in the hope of getting the highest goal."[2] This city is a great centre of pilgrimage. The junction of the two rivers had been a centre of traditional Hindu culture during early historic time.

Anand Bhawan Complex :

Anand Bhawan, located just on the ancient bank of river Ganga* in the heart of the city of Prayaga, is a small per-

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*Before 16th century river Ganga was flowing near the site ot Anand Bhavan (Ancient Bharadwaj Ashram). Another channel of Ganga was flowing from Phaphamau to Jhusi. Ancient Sangam was located between Swarsatighat to modern Nagbasuki temple and was surrounded by rivers from three sides. Ancient sites are reported at Bharadwaj Ashram (From Kamla Nehru Hospital to Government house)., Chandpur Salori, Swarsati Ghat to Nagbasuki temple, Draupadighat, Arail and Jhusi all on the bank of Ganga. Concept of Triveni at Sangam was developed in ancient time because old Sangam was surrounded by three rivers i.e, Ganga from two sides and Yamuna from one side. Old channel of Ganga which has changed it course was known as Swarsti and its old confluence at Yamuna is still known as Swarsatighat. Swarsati was major river in Rajasthan which is now dried up, it never existed at Prayaga.

sonalia Museum complex of international importance. It is about 6 km. from Allahabad railway station near the ruins of Bharadwaj Ashram of epic times.[3] The nearest railway station from Anand Bhawan is Prayaga, hardly 1 km. from this place. This museum is sponsored by the J. L. Nehru Memorial Fund and articles of Nehru family and other individuals are preserved and exhibited in this building. Display is natural, scientific and attractive.

Main objective of this museum is to highlight the contribution of Nehru family for the independence of India. This museum is set-up on the pattern of other personalia museum of the country, such as Rabindra Nath Tagore Museum of Shantiniketan and Teen Murti Bhavan of New Delhi etc. Anand Bhawan is the biggest tourists attraction centre in Allahabad and about three to four thousand visitors visit and see this museum daily. On special religious occasions, this number increases upto forty thousand. Most of the visitors come to this museum from distant and distinct places and they have emotional attachment with this building which played a very importnat role in the national awakening of the country in connection with freedom movement. Members of the Nehru family were most conspicuous in the struggle for freedom. Other important buildings in this complex are Swaraj Bhawan (old Anand Bhawan) and a newly constructed building of Jawahar Planetorium. There is a proposal for setting a children-museum near Anand Bhawan.[4] The above mentioned units are under the administration of J. L. Nehru Memorial fund and as a whole, can now be called as Anand Bhawan Museum Complex.

The Nehru Family

Nehru family originally belonged to Kashmir. Pandit Raj Kaul, the great great grand-father of Pandit Motilal Nehru was an eminent Sanskrit and Persian scholar. He attracted the notice of the emperor Farukh Siyyer of Delhi when the king was on a visit to Kashmir. By the persuasion of the king, Raj Kaul migrated to Delhi alongwith the

members of his family. Few villages and a house situated on the canal of Delhi were granted as a Jagir to Pandit Raj Kaul. On account of his residence on the canal (Nahar) he was known as Raj Kaul Nehru and in the course of time the word 'Nehru' came to be regarded as a surname and was adopted as such by the family. Pandit Mausaram Nehru was great grand-father of Pandit Motilal Nehru Grandfather of Motilal Nehru was Pandit Lachminarain Nehru who served as first vakil of the Sarkar Company at the Imperial Court of Delhi. Father of Motilal Ji was Pt. Ganga Dhar Nehru who was Kotwal of Delhi court for some time before the mutiny of 1857 A. D. He died at the age of 34 in 1861 A. D. Motilal Nehru, born on the 6th May, 1861 at Agra, was a posthumous child as his father had died three months earlier to his birth. He was educated at Government School of Allahabad and Kanpur and Muir Central College of Allahabad. Motilal Nehru was the youngest of his three brothers. Eldest one Pandit Bansidhar Nehru, was a retired Judge and after his retirement he lived at Mathura. Next brother was Pandit Nand Lal Nehru who served as Dewan of Khetri State (Rajputana). He qualified vakil exams. from Allahabad High Court and started practice at Allahabad. He died in the year 1887 A. D. Pt. Motilal Ji was educated by Nand Lal Nehru. Motilal Nehru was enrolled as a vakil in Allahabad High Court. When he first came to Allahabad he resided at the Meerganj locality, then he shifted to his Elgin Road residence. Motilal Ji had one son and two daughters. His son Pandit Jawahar Lal was born on 14th Nov., 1889 A. D. at Allahabad. In year 1896 A. D. Motilal Ji became advocate. In the year 1900 A. D. he shifted to his old Anand Bhawan (Swaraj Bhawan) residence. In Dec. 1909 A. D. Motilal Nehru was elected Member of Legislative Assembly of the United Provinces. Smt. Vijai Lakshmi Pandit and Smt. Krishna Hathi Singh, both daughters of Motilal Ji, were born in old Anand Bhawan. Motilal Nehru died in the year 1931 A. D. at Lucknow. Jawaharlal was

married with Kamlaji in the year 1916 A. D. Jawaharlal's only daughter—Indira Nehru was born in the year 1917 A. D.

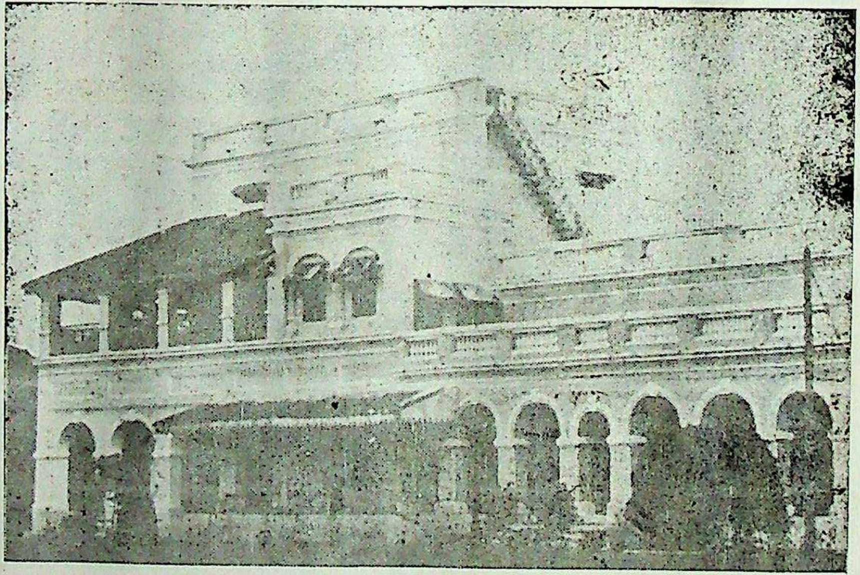
(A) Anand Bhawan Museum

The museum is set-up in new Anand Bhawan building which had been the residence of Nehru family for about half a century. In the year 1926 A. D. Motilal Ji decided to donate his old Anand Bhawan (Swaraj Bhawan) to nation. He built this new double-storeyed building in the year 1926 A. D. This building played a distinct part in our struggle for freedom "This house, Anand Bhawan, has become famous along with other symbol of much importance that we value in our national life. It is more than a structure of bricks and concrete, more than a private possession. It is connected intimately with our national struggle for freedom and within the walls great events have happend and great decisions have been reached.'[6] According to the will of Pandit J. L. Nehru in December 1970, this house was donated and dedicated to the nation by Smt. Indira Gandhi. Soon after, this building was converted into a personalia museum. Anand Bhawan is not only a museum but also like a shrine which is visited by four lakhs of people every year. The exhibits housed in this museum are household articles of Nehru family and narrate the story of that family. Whole collection is displayed in ten big rooms of this building and they are as follows :

I. Drawing room
II. Dining room-cum-library.
III. Room of Smt. Swarup Rani Nehru
IV. Room of Motilal Nehru
V. Room of Jawaharlal Nehru
VI. Library of Nehru family
VII. Room of Congress Executive Committee

Swarajya Bhawan or Bal Bhawan

(OLD ANAND BHAWAN)



VIII. Room of Mahatma Gandhi

IX. Room of Smt. Indira Gandhi

X. Picture Gallery of Nehru family.

1. Drawing Room

After entering from main big gate there is a well maintained beautiful rose garden, in which roses of various colours are planted. When we enter in the portico of the Anand Bhawan we reach near the drawing room of Nehru family. Furnitures and other articles of Nehru family are beautifully exhibited in this room. Decoration of this room is very simple and still well maintained as it was in the time of Nehru family. All the cloth articles of this room such as bed-sheets, cushion-covers, pillows etc. are made of khaddar. Furniture of this room is of Pt. Motilal Nehru's time. This room was used for visitors, people of different organisations and political parties who were coming here to meet members of Nehru family and they discussed many problems at this place. National leaders like Mahatma Gandhi, Subhash Chandra Bose, Rafi Ahmed Kidwai, Sardar Patel. Acharya Kriplani, Lal Bahadur Shastri and many others came here.

Among the exhibits of this room there is an oil painting of Smt, Indira Gandhi with a pathetic and calm facial expression. This painting was brushed on the occasion of the death of Pt. Jawaharlal Nehru. Other painting hangings in this room are of Smt. Kamala Nehru and Motilal Ji sitting on chair reading a book. Two other big photographs in wooden frame are of Smt. Indira Gandhi, and the second one of Pt. Jawahrlal Nehru. In first one Smt. Indira is shown walking in the garden along with her two sons Rajiv and Sanjay. These two photographs were presented to Pt. Jawahar Lal Nehru in the year 1955 A. D., during his visit to Moscow. One other photograph of this room is of Pandit Bansidhar Nehru-elder brother of Pandit Motilal Ji. Three small size

photographs kept on the rack are very interesting. First one is of smiling girl Indira Nehru when she was 10 years old, next is of Pandit Jawahar Lal Ji and the third one is of Smt. Vijai Lakshmi Pandit. In the middle of the room one decorative art piece is displayed on a table, which was presented to Jawaharlal Ji during his visit to Kamrup (Assam).

II. Dining Room-Cum-Library

Second room on the ground floor next to drawing room is dining room of Nehru family. Big dining table of teak wood on which twelve persons can eat at a time is exhibited at the centre. Two wooden almirahs with books inside are kept at each side of the table. Three small size photographs kept on a rack are of special interest. In the first one Jawaharlal Ji is shown taking his dinner, utensils in which he took the dinner are kept aside. All the utensils on the dining table are exhibited in a decent manner. Second and third photographs are of Smt. Vijai Lakshmi Pandit and Smt. Krishna Hathi Singh both younger sisters of Jawahar Lal Nehru. Smt. Pandit who was married to one Mr. Ranjit Pandit got the honour of becoming the first woman minister of Indian Republic, Indian ambassador in the forein country and president of United Nations Organization. Utensils and crockery are displayed in an adjoining small room. J. N. and national flag are inscribed on crockery.

III. Room of Smt. Swaroop Rani Nehru

Smt. Swarup Rani, mother of Jawaharlal was very simple but orthodox kashmiri lady. She was strictly vegetarin, religious and regular worshipper of Lord Hanuman and Ram. Her belongings such as Hanuman Chalisa, Ram Charit Manas, small box of puja, and spinning wheel are exhibited in this room. She participated in freedom movement. In year 1934 A. D. in connection with freedom struggle she was brutally attacked by police and was

picked with bleeding and became unconscious after the lathi-charge. She was a great social worker. One night on September 1929 several quite young boys who sustained bullet injuries were brought in Anand Bhawan in critical condition. Swaroop Rani sheltered them in Anand Bhawan. Her house was turned into a hospital. In the beginning doctors came only at dead of night and the women of Anand Bhawan including Swarup Rani Nehru and others were working as nurses of this hospital."

IV. Room of Motilal Nehru

Fourth room at the ground-floor of this building is dressing room of Motilal Nehru. Motilal Ji was from first quite lavish in hospitality. He frankly admired the character of Englishmen. He sent his only son Jawaharlal Nehru for education of Harrow and Cambridge College of U. K. He was accustomed to very comfortable life and was regarded as a great admirer of western styles and manners. He named his residence Anand Bhavan (pleasure house). He was a great patriot and freedom fighter. The credit for his entry into the politics goes to Mahatma Gandhi and his son Jawaharlal. After the influence of Mahatma Gandhi all modes of his life changed. After that Motilal Ji cast aside foreign dresses and started wearing khaddar clothes. He joined Civil Disobedience Movement. In year 1930 A. D. he finally decided to donate old Anand Bhawan to the nation, and named it Swaraj Bhawan or house of nation.

Articles belonging to Motilal Nehru such as big leather box, amall boxes, dressing table, big long arm-chair, wooden stand etc. are exhibited in this room. Motilal Ji used to go on foreign tours in vacation. In those days there were no aeroplanes, so people travelled by ships only. Since he used to go on long expeditions he took many boxes full of clothes, and kept household articles in them. Another typical article of this room is a wooden fan of Motilal's time.

Attached to small room is sleeping room of Motilal Nehru. He was very much interested in homoeopathy. Many books, small boxes full of homoeopathic medicine are lying in this room. He had been a chronic sufferer of Asthama. Once he took homoeopathic medicine from Dr. S. K. Nag of Calcutta. After this wonderful dose all his asthmatic troubles disappeared. Consequently he was very much impressed with homoeopathy. He purchased many books of homoeopathy. After his death huge Homoeopathic Library was donated to Allahabad Homoeopathic College. For his love towards homoeopathy Motilal Nehru Society built a huge hospital at Lucknow. There are three photographs on the wall. First and fourth one is of Motilal Nehru. In the second one Motilal Ji and Jawaharlal are standing. This photograph was taken just before the first jail journey of Motilal Nehru. Fourth one is of Nandlal Nehru elder brother of Motilal.

Motilal Nehru was a great patriot and freedom-fighter. In 1919 A. D. he presided over Indian National Congress at Amritsar. He led the opposition to Simon Commission. In the year 1928 A. D. he became president of Indian National Congress at Calcutta.

V. Room of Jawahar Lal Nehru

First room on the first floor is of Pandit Jawaharlal Nehru, ex-Prime Minister of India. This section gives some idea of the living of Jawaharlal Nehru. In the first show case there are question papers of Harrows School, which were solved by Jawaharlal. This section further includes few very important letters and copies of telegrams. These letters were written by Mahatma Gandhi to Motilal Ji, Jawaharlal Ji and others. There is very interesting introductory letter of little girl Indira Nehru's childhood. This shows how she pledged to obey her parents.

In fourth show-case there are collection of semi-precious stones, collected by Jawaharlal Nehru during his confinement in the fort of Ahmednagar. This show-case

also includes few used cartridges representing the massacre of Jalliyanwalla Bagh.

VI. Jawaharlal Nehru Library Room

Next adjacent room is library of Jawaharlal. Atmosphere of this room reveals that he was very much interested in reading. Huge size table lamp kept near the bed also speak that before in bed Pandit Ji used to read something. This room also contains large number of books with amall notes of Pt. Jawaharlal. Jawaharlal used to write notes when he read it. Further research on these notes will tell something about ideas of Nehru at that time.

There are a few pictures on the shelves. Counted from right there are Jawaharlal Nehru, Motilal Nehru, Gangadhar Nehru, Smt. Swarup Rani, Jawaharlal and Kamala Ji spinning together. Lokmanya Bal Gangadhar Tilak, Jawaharlal Nehru siting on chair, Portrait of Jawaharlal and, Jawaharlal and Smt. Indira Gandhi shown walking on the lawn of Anand Bhavan along with her two sons. This section further includes portrait of famous dramatist Bernard with J. L. Nehru. Photographs of Rabindra Nath Tagore and Jawaharlal Nehru with world famous scientist Eienstein are hanging on the wall. This section also includes a huge photograph in which Jawaharlal is doing shirshasan. The beautiful arrangement and simple decoration of the room is fascinating. There is nothing in this room of pomp and show.

VII. Room of Congress Executive Committee

This section is associated with the national movement of the country. Some valuable decisions of Indian National congress were taken here. There are about seven thousand books kept in almirahs. In one of the photograph exhibited shows the working of I. N. C. C. Mahatma Gandhi, Acharya Kriplani, Sardar Patel and others are shown in discussion. This section further includes photograph of Smt. Vijai Lakshmi Pandit, Motilal Nehru with Sarojini Naidu and many others.

VIII. Room of Mahatma Gandhi

This room was specially meant for Mahatma Gandhi. He stayed here whenever he came to Allahabad. This gallery includes a photograph of Gandhi Ji shown sitting in Anand Bhavan and listening public complaints from visitors. This room further includes portratit of Mahatma Gandhi shown lying on the bed and a small girl (Indira) sitting near him. Other belongings of Gandhi Ji such as spinning wheel, stick etc. are displayed here.

IX. Room of Smt. Indira Gandhi

This room is of Smt. Indira Gandhi, present Prime Minister of India. The simplicity of this room is an example in itself. It characterizes the proverb—'Simple living and high thinking.' Photograph of Mother Anand Ma, Ram Krishna Paramhans and Mother Sharda are exhibited in the room. Other important articles of this room are Rudrakshamala, which is significant of Indian spiritualism. Smt. Sarojini Naidu truly said on the birth of Smt. Indira Gandhi, "The soul of India has born". It is now true. Smt. Gandhi is the main architect of modern India.

There is a marriage platform at the courtyard of ground floor where marriage ceremony of Smt. Indira Nehru and Feroj Gandhi was perfomed on 26th March, 1942 A. D.

X. Picture Gallery

Adjoining to main Anand Bhavan building there are two rooms now converted into picture gallery. This section gives us some idea of Nehru family. Picture of Nehru family, freedom movement and of a few individuals are exhibited in these rooms. These photographs can be categorised into following groups.

(a) Photographs of Nehru family.

(b) Photographs of freedom movement.

(a) Photographs of Nehru.Family

Under this group photographs of Gangadhar Nehru, Motilal Nehru, Jawaharlal Nehru from childhood to later days, Swarup Rani Nehru. Kamala Nehru, Vijailakshmi Pandit, Ranjit Pandit, Krishna Nehru, Indira Nehru, and Feroj Gandhi are exhibited in this room. This gallery also includes a rare photograph of Jawaharlal Nehru, Indira Nehru with Netaji Subhash Chandra Bose. This photograph was snapped in the year 1939 A. D. at Allahabad during the visit of Netaji in this city. It also includes a photograph of Smt. Indira Nehru and Feroj Gandhi at the time of their marriage. In one more picture Jawaharlal Nehru, Smt. Indira Gandhi, Rajiv and late Sanjai are shown together in Teen Murti House, New Delhi.

(b) Photograph of Freedem Movement

Ladies of Nehru family played a very prominent role in freedom struggle of the country. There is one rare photograph of Smt. Kamala Nehru, Swarup Rani Nehru and other ladies of Allahabad preparing illicit salt.

Museum Activities

This museum has audiovisual unit and film on national leaders, such as, of Mahatma Gandhi and others is shown daily from 1 P. M. On few special occasions lectures of eminent scholars are organised. There is guiding facilities to the visitors. Museum authority sells photographs and other publications of museum. This museum also organizes painting competition for children. There is one preservation laboratory in which chemical treatment of modern objects is done. For security of museum there are security guards and night watchman. And there is a proposal of setting automatic bell. The main problem of this museum is large number of visitors who come at once to visit the museum and sometimes there is no space for the visitors to see exhibits. For this if we divide the visitors in different

directions, then large number of visitors would not come at once in Anand Bhavan. The Anand Bhavan Museum opens to public from 9.30. A.M to 12.45 A.M. and 1.30 P.M. to 4.45 P.M., except on Monday and other holidays declared by the museum authorities.

Swaraj Bhawan (Old Anand Bhawan)

"Hidden from public gaze by the spreading branches of magnificent old trees stands a large distinguished house of Swaraj Bhawan, now gay with many noises of children. If the walls of Swaraj Bhawan could speak what interesting stories would they tell."

Swaraj Bhawan originally belonged to Mr. Justice Mahmood who sold it to Raja Parmanand Pathak. Motilal Nehru purchased this house from Mr. Pathak in the year 1900 A. D. Motilal named this house as Anand Bhavan. Proposal of gift of this building to nation (Swaraj) was finally decided by Motilal Ji in the year 1930 A. D. and then he named it Swaraj Bhawan or House of Nation. On July 1948 A. D. the Congress Working Committee passed a resolution allowing Swaraj Bhawan to be used for childrens home and it was named as Bal Bhavan or childrens home. Presently the Jawahar Bal Bhawan is now been developed as an apex centre of creative activities of children between 5 years to 15 years. This house is rich in historical memories and is associated with the freedom movement of India Swaraj Bhawan witnessed some momentous decisions arrived at here in connection with freedom struggle.

Jawaharlal Planetorium

Newly constructed Jawahar Planetorium was inaugurated by Smt. Indira Gandhi on 29th Nov., 1980 A. D. "Planetorium specially designed and constructed dome-shaped building whereby means of a projector the night of sky is artificially reproduced on a dome-shaped projection screen."[8] The circular sky hall inside the building has a seating capacity of about eighty. Planetorium theatre is

open to public and it has four shows in a day from 11 A.M. to 12-45 P. M., 12-15 P. M.—1-30 P. M., 2 P. M. to 3-15 P. M. and from 3-15 P. M. to 4-00 P. M. Planetorium is closed on monday and other declared holidays by the authorities concerned. There isa nominal ticket of Rs. 2·00 for each show.

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8. See serial No. 4.

Allahabad Museum

Allahabad Museum is a multi-purpose Museum and it contains collection of various types including Archaeological, Textiles, Paintings, National history and of few individuals. The Museum is situated in the northern corner of Azad Park. By efferts of Shri B. M. Byas this Museum was established in 1931. The hard work and continuous devotion of Dr. S. C. Kala ex-Director and present Adviser of the museum, his assistants Dr. R. R. Tripathi (Director) and Mr. R. S. Tiwari, this Museum has become of International status.

In 1980 Prime Minister Smt. Indira Gandhi had visited this museum and she released a book "Terracotta from Kaushambi in Allahabad Museum" written by Dr. Kala and by her efforts Allahabad Municipal Museum is taking shape in the form of National museum. Smt. Kapila Vatsayen, Additional Secretary Department of Culture, Government of India and Shri Bhavani Shanker Shukla, Director, Cum-Joint Secretary, Department of Culture U. P. are Jointly working for its national status. The museum has 30000 objects and its value is about five crores. Whole collection is organised in 19 sections as follows :

(1) Modern painting section
(2) Gandhara school art section
(3) A Nagarik Govinda painting section
(4) From 3rd C. B. C. to 4th A. D. stone sculpture section
(5) Inscription section
(6) Manuscript section
(7) Copper Hoard weapon section
(8) Protohistoric and Terracotta section
(9) Decorative art objects from Jaipur section

(10) Medieval sculptures section
(11) Indian miniature painting section
(12) Rorich painting section
(13) Sumitra Nandan Pant section
(14) Natural history section
(15) Arms and Armour and Textile section
(16) Pandit Jawaharlal Nehru National Gallery
(17) Handicraft collection of Hamid Abdul Ali section
(18 Open air late medieval sculpture section (arranged in garden)
(19) Temporary exhibition section

The Allahabad Museum has rare collection of stone sculptures of the early historic period. It has the second largest collection of Bharhut Stupa roling pieces of the Sunga period. Jataka stories (stories connected with previous life of Buddha) are depicted on a few coping stone of Bharhut Stupa. Important sculptures of Bharhut are: Acrobatic scene, Transportation of Buddhas relics, Muchlinda Naga Jataka and Besantar Jatak. The unique piece on the railing pillar is an acrobatic scene. In previous life Buddha was borne in Acrobatic family and he took part in dance. In this piece of railing eight persons are shown below the Buddha and he is in a standing posture holding a lotus in his two uphands, which is the symbolic representation of universe. Bharhut art is simple, indigeneous in character showing animal, vegetation and common man life. It is more attractive in depiction of Jatak stories. Buddha is represented here in symbolic form Sunga art as a whole is characterised by flatness, lowrelief free from foreign influence.

This museum also has also a few sculptures of Gandhara and Mathura. Important Gandhara pieces are Birth of Buddha and presentation of honey to Buddha by monkeys. North-west part of undivided India was known as Gandhara Pradesh in ancient times. Sculptures of Gandhara school are reported from Taxila, Peshawar, Takhthe Bahi, Swatvalley, Termez (Central Asia) and

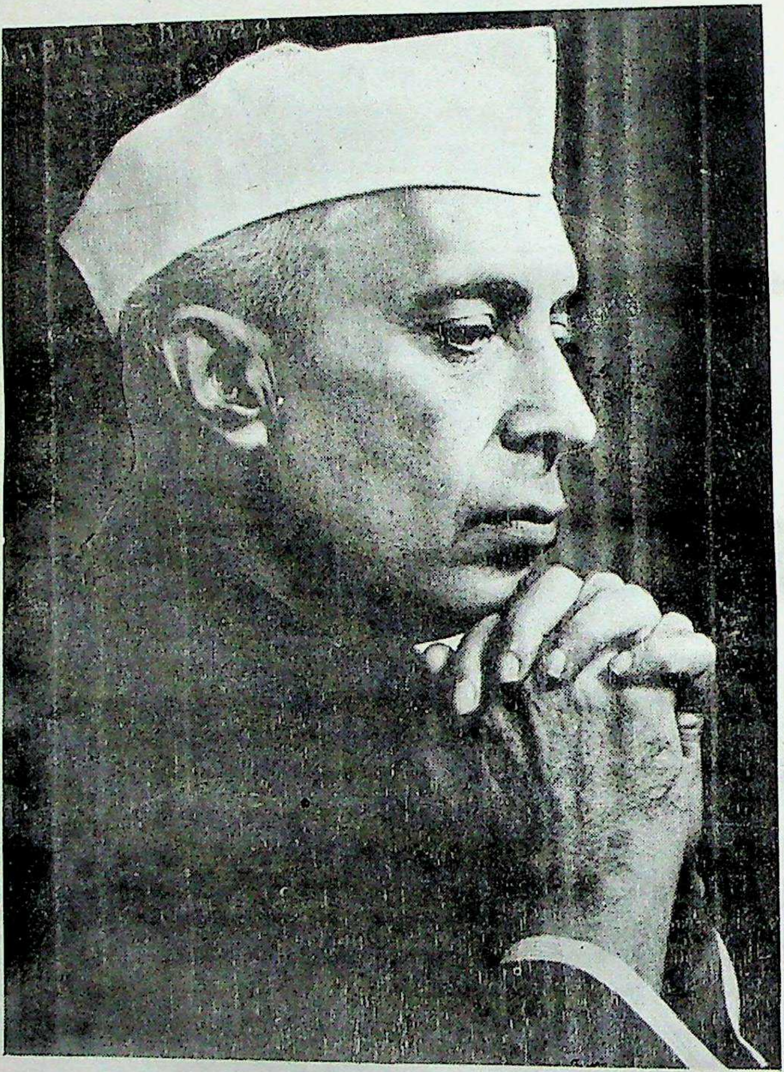
U. S. S. R., Gandhar school was spread from central Asia to Kashmir and from U. S. S. R. to Pakistan. Main artistic feature of Gandhara art is fusion of Indian Roman, and Iranian styles. Facial expression of Buddha looks like Greek God Appolo. Buddha is shown here in braided or shaved hair with plain hollow at back. Drapery has heavy fold in Gandhara school. It is not as transparent as we see in Gupta period. Every attempt was made by Gandhara artists in showing external beauty and human muscle in the most attractive manner. Material used by Gandhara artists is black marble, white chunna green philite or bluish schist, whereas in Mathura spotted red sandstone is used. Art style of Gandhar school is Roman Iranian and their subject matter is Indian connected with life of Buddha so it was also known as Greeco-Buddhist art.

At Southern side of ancient sculpture gallery there are few pieces made of spotted sandstone of Mathura tradition. Important are Chaturmukha Shivalinga, Yaksha and headless Bodhistava with inscribed Bramhi inscription of first century A, D. Salient features of Mathura sculptures of Kushan period they are colossal in size broad masculine chest, firm body form expressing enormous energy and fully open eye (vertical). Heavy folds are spr cial peculiarity of Buddha of Mathura school.

There is a collection of Gupta period sculpture in ancient :sculpture gallery, and they are : Ek Mukh Sivalinga from Khoh, Yamaraj and Mahisasurmardini from Satana, panel depicting Ramayana scene from Sringverpur and a beautiful image of Salbhanjika from Nagod. Most beautiful unique image of this collection is Sivalinga from Khoh. Here we find a combination of linga and anthromorphic form of Siva. It has a deccorated head, elongated ears, downcast eyes (horizontal), depiction of moon and third eye on forehead and a rudraksha mala. According to Dr. Sivaram Murthy "By sheer delicacy and treatment of charm on face this piece is unsurpassed in Gupta art".

Acrobatic scene from Bharhut Allahabad Museum

Late Pt. Jawaharlal Nehru



This museum also has a big gallery where large number of terracotta figurines from Kaushambi, Jhusi, Rajghat, Mathura, and Achichattra are exhibited. Terracottas from Mathura are mostly made of grey clay. There are some excellent specimens of mother goddess of Mauryan period in this section. On some of Sunga plaques there is depiction of amorous couple and standing ladies with elaborate head-dress. It may be mentioned here that during the Sunga period a number of secular subjects were introduced in the terracotta art. All the plaques of the Sunga period are mould made. In other two show cases there are terracottas of Gupta period from Rajghat. This museum also has rich collection of terracotta animal figures from Kaushambi datable to a period between 200 B. C. to 500 A. D. In the moulded plaques are crocodiles, elephants, horses and the bull—all represented with vigour and movement. There is also a collection of antiquities from Mohanjodaro, Neolithic weapon from Mirzapur and copper hoard weapon from Bithur and Bissauli.

This museum also has Harigauri from Khjaraho, Ambika (Jain) from Satna Narsingh from Unchdih, Jain Thirthankar Chandra Prabhu from Kaushambi, Ardha Narisvara from Almora and Surya from Bhita–all of early medieval period.

This museum possesses one of the best collections of Rajput, Pahari, Mughal and Company style miniature painting of 16th to 19th century A. D. old.

Painting from Jaipur, Jodhpur, Mewar, Kishangarh Bundi, Kota and Malava come under Rajput or Rajasthani school. Subject matter of Rajasthani painting is based on Hindu literature, mythology and religion. The scenes of Radha and Krishna are the main subject of artists. Ardhanariswar and toilet scenes and few other dramatic scenes of this school are very interesting. Rajasthani painting can be dated from last phase of 16th century to 19th century A. D.

Painting from Bassoli, Kangara, Jamu, Chamba,

Guler, Garhwal comes under pahari school. Aurengzeb did not give shelter to artists in his court, so artists of Mughal court went in the hill area under the patronage of local kings. Subject-matter of this school is mythological and were taken from Ramayana, Bhagvatgita, Krishna Lila and Gittaovinda. Paintings of this school create national and emotional feelings at first sight.

Mughal painting has Persian influence. Reality, secularity are keys of painting. Important paintings are of hunting scene, court scene, horse rider, portrait of kings and hero-heroines etc. Colour background is attractive. Particular mention may be made of a portrait of Tansen the renowned musician of Akbar court.

Other displayed important exhibits of Painting Gallery are a king on the back of horse, smoking king, fish incarnation of Vishnu, Krishna, death of Puttna, hunting a rat etc.

A small room near the painting gallery has been dedicated to art of Prof. Nicolor Roerich (now dead). Roerich, a Russian by birth, settled down in the Kullu valley of east Punjab. He was an artist of unique creative urge and no painter has so far surpassed him in his feeling for nature and in endowing it with life. Contrast between light and shade is more pronounced in exhibits entitled "Message of Shambala and Ecstasy" reflects a peculiar desolate assertiveness.

Another small room has also been dedicated to a few dozen paintings of the German Buddhist monk Anagarika Govinda. Govinda had widely travelled in different countries of middle east. Amongst the exhibited works one will find the architecture and landscapes of Italy, Arabia, Egypt, Tibet and India. "Himalayan Temples" has been done with a tender poetic feeling.

The Allahabad Museum is also devoted to display of the presents of Pandit Jawaharlal Nehru which he received in India and abroad, Pandit J. L. Nehru-laid the foun-

dation stone of the museum building in 1947. The articles displayed here reflect the artistic manifestation of various races and countries. These are in the medium of silver, bronze, wood and copper symbolize the upsurge of oppressed nations. Among important exhibits of this gallery are, (1) Photographs of Jawaharlal Nehru from birth to death, (2) Photograph of J. L. Nehru with Subhash Chandra Bose (3) Photographs of Nehru family including Motilal Nehru Smt. Swarup Rani, Smt. Vijai Lakshmi Pandit, Smt Kamala Nehru, Indira Nehru, Jawaharlal Nehru with Rajiv and Sanjai Gandhi. This collection also have few very old rare photographs of Indian National Congress Working Committee in which Mr. Jinnah, Mr. Subhash Chandra Bose, Pandit Madan Mohan Malviya, Mahatma Gandhi and many others are shown in discussing problem. At the entrance of the gallery, there is a model of double storeyed house where Jawaharlal Nehru was born. This house now demolished was located at the spot which at present is known as Mohammad Ali Park. In a showcases there is displayed manuscript of Nehru autobiography. Book prizes of J. L. Nehru, watch used by Mahatma Gandhi and some aricles used by Motilal Nehru are exhibited. A charriot on ivory peacock and and casket are some other valuable exhibits. The Jail ticket of Nehru which he wore in the Naini Central Jail is another interesting object. The Museum also possesses miscellnious articles such as handicrafts, pistol belonging to Azad, textiles, letters of noted Hindi poet Sumitra Nandan Pant Gyanpitha puruskar given to him is also on display.

New acquisition in the museum is are very few. Director of museum told authors that due to Antquity Art Treasure Act 1972 now owners have to register their objects and they stopped to sell their objects to museum. For this museum authories must contact local registration officer. Two year back the museum, under administration of U. P. Government, acquired few unregistred items. Registration

and transfer of ownership was done after purchase by registration officer. Recently this museum purchased two terracotta plaques. One depicts a dance and music scene while in other a lady holding a branch of tree. Both in pieces belong the Gupta period. For collection of sculptures by exploration, museum authorities should contact Archaeological Survey Government of India. Archaeological Survey provide few scholarship under village to village survey scheme for this purpose. Some University museum as Deccan College Poona and Allahabad University got few such scholarships and they have collected antiquities for their museum.

This museum organises seminar dance festival and painting competition for children. Accessioning Indexing and photo documentation work is completed. The museum has also done few important publications. Separate classified register of each section, day book and personal files of each objects are not yet completed. To popularise the museum, authorities should set up Audio visual unit, mobile exhibition and illustrated group discussion and lectures to visitors.

The Allahabad Museum has mainly two problems : (1) Monetary and (2) Space. Due to space problem a big collection of terracottas, paintings and sculptures are kept in reserved collection. At present there is no place for more reserved collection so some of the sculptures are exhibited in the garden which the author named as open air gallery. Due to lack of funds and space all the masterpieces could not be put up for show. The museum maintains very good library consisting of about 5000 books, journals and periodicals. But owing to scarcity of funds the museum authorities are not in a position to have a photographer, a librarian, a modeller and presevnation assistant. These problems can be solved if central or state culture department come forward for financial help. Other problem is a lack of museum technical experties. At present there are only two technical staff in the museum whereas total number of

sections are 19. The Museum should have atleast a trained technical assistant or Curatorial Associate for each section and they should be well trained with museum technique or should have Diploma in museology. There is no officer to assist the Director. This Museum also requires one Deputy Director and one Administrative-cum-Security Officer.

Display in few sections requires little alteration. Coins at present are exhibited in the table show-cases which is an old pattern. In modern big museums coins are now displayed in wall show-cases and mirrors are attached at its back so that visitors could see both sides of coins. At entrance of each gallery there should have brief description of exhibits. At present display of paintings are scattered in many rooms. All the collections of paintings should be rearranged in chronological order in one row.

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Archaeological Survey of India Annual Report 1911-12 pp. 29-94. See Bhitta excavation.
Journal of Royal Asiatic Society 1893. See findings from Jhusi.

Kaushambi Museum

It is a small Archaeological Museum, located in the Allahabad University Campus. It is being administered by the head of the department of Ancient History, Culture and Archaeology, University of Allahabad Shri G. R. Sharma excavated Kaushambi from 1948 to 1952 and for the first time he exhibited Kaushambi findings in the few rooms of old history department in the year 1952. At present antiquities of the museum are exhibited in auditorium building of department of Ancient History. The construction of new building is under consideration and its foundation was laid on 28th November, 1980 by Smt. Indira Gandhi, Prime Minister of India. Many important personalities like Pandit J. L. Nehru, K. M. Munshi, Dr. Sampurnanand, Shri Mortimer Wheeler, H. J. Bhabha, Dr. S. N. Bose, Prof. Nurul Hassan, Shri Lal Bahadur Shastri, Prof. K. D. B. Cordington, Prof. Desmond Clark, Dr. Rosenfield, Dr. H. D. Sankalia, Prof. B, B. Lal, Smt. D. Mittra, Shri R. C. Tripathi, B. S. Shukla, and Dr. Smt. Kapilavatsayan have visited this museum Galleries of this museum are now organised in chronological order. Like most of the Universities and sites of museum of the country this museum contains antiques obtained from well stratified deposit through scientifically organised excavations/explorations in Allahabad, Fatehpur, Banda, Jaunpur, Pratapgarh, Lalitpur, Kanpur, Shahjahanpur, Sidhi, Rewa and Satana districts of U.P. and M. P. This museum has about 56000 antiquities including 15000 fossil bones of pleistocene period from Bellan, and Son, 20000 stone age tools, 9000 beads, 4000 stone sculptures, 2000 terracottas, 3000 iron implements, 800 copper implements and about 50 inscriptions. The whole collection is organised in the following four galleries in three floors of Auditorium building.

(1) Prehistoric gallery.

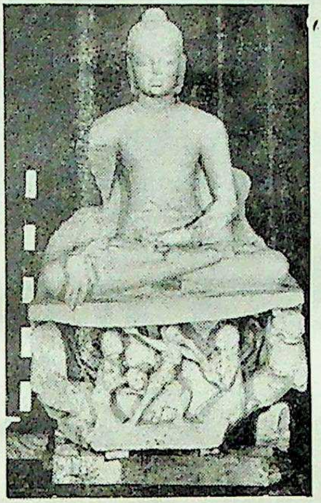
(2) Protohistoric gallery.

(3) Early historic Kaushambi collection gallery.

(4) Medieval period sculpture gallery.

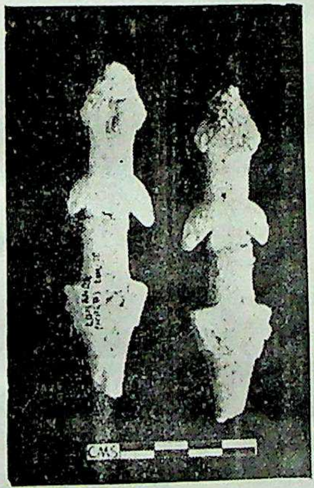
The exhibits are Archaeological in nature and present a complete cultural sequence right from earliest prehistoric period to early medieval period. The collection includes palaeontological record comprising the animal fossils of the pleistocene period collected from gravel deposit of Son, and Bellan districts of Sidhi Allahabad, Mirzapur; human skeleton remains from Vindhyas and lake culture site of Ganga Valley, district Pratapgarh, prehistoric tools from Palaeolithic to Messolithic period from districts Pratapgarh, Allahabad and Sidhi. Beside this, artifacts of early historic period found from excavation of Kaushambi are housed in this museum. Kaushambi collection includes richarry stone sculptures, terracotta, figurines, coins of Magha and marvellous collection of beads. Some terracotta figurines of Kaushambi are very fascinating and have attracted the worldwide attention. The noteworthy of these are Gajalakshmi, Hariti and Udayana-Vasudatta plaques. About 85 important antiquities of this museum were displayed in Festival of India 1982 organised by British Government at London. This museum has biggest collection of messolithic artifacts and human skeleton remains of India. The museum has also neolithic tools and the earliest cultivated rice of same period found from excavation of Mehgara and Koldhiva, both in Allahabad district. By efforts of Prof. G. R. Sharma (ex-Head), Prof. G. C. Pandey, (Vice-Chancellor), Prof. J. S. Negi (Head), Prof. U. N. Rai Dr. R. K. Verma, Dr. V. D. Misra (both Readers), Shri J. N. Pandey and Shri J. N. Pal (both Lecturers), Dr. R. S. Rana (Curator), Shri M. C. Tiwari (Head Clerk), Shri Manik Chand (Pottery Assistant) all of Ancient History Department, this museum has become of International importance.

Kaushambi Museum



A. Buddha (Gupta Period)

B. Gajalakshmi (Gupta Period)



C. Mother Goddess from Bellan Valley (19000 year old).

D, Jain thirthankar (Gupta Period).

Photo documentation record and marking of each antiquities are the assets of this museum. Brief description of artifacts are recorded in antiquity registration register of the department but a certificate of Head is required on it. Accession register and Index card are yet to be made. This museum has Audio visual section and slides, film shows of important findings are being shown to the students. The Museum has a big library, Archalozoological and Archaeochemistry Laboratories, Reprography unit, Photographic unit, Drawing unit and Publication unit. Lectures of eminent historians are being organised by museum authorities. Illustrated brochures and gallery guide are being published. This museum has done a few publications to its credit.

The Museum is not open to public. Some sculptures are lying on the floors of the museum in an unsecure position. All the objects should be exhibited in covered show-cases or should be fixed on wooden pedestal. For security of Antiquities all the items should be registered under Antiquities Art Treasure act 1972. For this the museum authorities should contact local registration officer. This museum must have at least two security guards, one guide lecturer and two technical assistants.

Few exhibits in this museum are displayed below the eye level. The museum is facing space problem. Technical staff including Curator, Pottery Assistant, Exploration Assistant, Marksman and Modeller should get practical training of museology. The authorities of this museum should appoint a renowned Museum expert as head of the museum.

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Antiquity and Arts Treasure Act 1972

(An Act for Saving Cultural Wealth of India)

The Government of India promulgated the Antiquity and Art Treasure Act 1972 (Act 52 of 1972) with effect from April 5, 1976 throughout the country. The rules framed in this connetion are also called Antiquity and Art Treasure Rules 1973. Aims and objectives of this Act are as follows :

(1) To regulate the export trade in antiquities.

(2) To prevent the smuggling and fraudulent dealings in the antiquities.

(3) To preserve art objects through compulsory acquisition.

(4) To prepare photo documentation and records of antiques of individual and private museums so that Government of India could prepare national register/data bank of antiques.

(5) To save the rich cultural heritage of the country.

(6) To know about hidden important antiquities which throw a new light on our glorious past.

There are in total 33 sections in the Act. Sections 2, 3, 5, 9, 14 to 17, 19, 23 and 25 are very important.

Under section 2 of this Act 'Antiquity' has been defined. Antiquities include any coins, sculptures, painting, epigraph, work of art or craftsmanship, an object of historical, artistic, scientific, religious or literary interest which has been in existence for not less than one hundred years and painted manuscript or document of such interest

of not less than seventy five years old. Coins, epigraphs, arms and some other antiques are now temporarly exempted from registration. Besides this, Government of India has declared a few art treasures which will also come under registration Act. Art objects including painting, line drawing and folk art of Ravindra Nath Thakur, Nand Lal Bose, Amrita Sergil and of Jamini Roy will also be called as art treasures though they are not as old as laid down by Government rules. In the rules Government can also notify a few more articles of famous artists under art treasure but they cannot be declared as art treasure during the life-time of the artist.

Under section 3 of the Act export of antiquities and art treasures can be done through Government authorised agency only. Export without the permission of Government is unlawful. Whenever the Central Government or any authority or agency intends to export any antiquity or art treasure, such export shall be made only under and in accordance with the terms and conditions of a permit issued for the purpose by such authority as may be prescribed.

Under section 5 of the Act, trade in antiquities and art treasure can be carried on by a licence-holder only. Licence will be given by licence officer, i.e. Superintending Archaelogists of A. S. I. posted in different circles. There are about 11 licence officers in the country and their area of jurisdiction is divided in eleven zones or circles. Licence officers are posted at Patna, Calcutta, Agra, Delhi, Srinagar, Baroda, Bhopal, Bombay, Madras, Hyderabad and Bangalore. Any person desiring to carry on the business of selling of antiguities and art treasures shall make an application for licence to the licensing officer under whose jurisdiction the business is to be carried on. No licence shall be granted to the applicant if he is convicted of an offence punishable under the Antiquities Expert Control (Act 31, 1947) unless a period of ten years has elapsed since the date of the conviction. Licence is granted for

some period (few years) on payment of prescribed fee. Licencees must maintain records, photographs and registers of antiquities. Registering officer and licensing officer can inspect the antiques and other documents of licencees.

For registration of antiques, registering officers are appointed in each regions or division. Four to five districts come under the jurisdiction of a registration officer. For big cities as Delhi, Calcutta, Bombay, Hyderabad, Madras, one registration officer is appointed for each district. In some of the union territories Directors of Archaeology/ Museum/Culture/Archives are looking after the work of registration officer as additional duty. There are about 104 registering officers in whole of India. At present the Antiquities and Art Treasure Act is a scheme financed by the Central Government and is supervised by the Director General, Archaeological Survey Government of India, who is the head of this scheme. Under the Director General there is one director for antiquities at the headquarters in New Delhi, who is fully responsible for promulgation of this act. For assisting Director General there is one Superintending Achaeologist of antiquity who is responsible for the maintenance of the national register/datta bank of the registered antiques. This officer issues neccssary instructions to registration officers and licence officers on behalf of the Director General. In each state the Director of Culture is appoined as Director for a province. In some bigger states Coordinators and Dy. Directors are also appointed under this scheme. These officers also issue instructions to registering officers and do other administrative correspondence with the office of the Director General. Registration Officers are put under the control and administration of a state, but they have to send their monthly reports regarding the registration of antiques both to the centre and the headquarters of the State.

Under section 14 to 16 of the Act any individual or private museum which owns, controls or possesses the antiquity shall have to get it registered within 15 days of such

procurement. Antiquity kept in temple, church or any other public place will also be registered under the name of the priest or village pradhan. If there is no owner then registering officer should constitute a Puratatava Suraksha Samiti, and antiquity should be registered in the name of the head of the samiti. The application for registration must be submitted in form VII along with three copies of quarter size photograph of each object. If required, as in case of multifacted sculptures, pieces or any such object equal number of copies of photographs of each facet or side of each object are to be furnished for which registration is sought. Three smaller objects like bronze and terracotta figurines not exceeding 8 cm in height could be snapped combined in one photographic plate of quarter size or six such pieces could be snapped jointly in one photographic plate of full size. On the basis of decision of registering officer about the object being an antiquity and having scrutinized the application form VII, the registering officer will issue a certificate in respect of each object together with one photograph, authenticated with stamp. The registering number and signature of registering office shall be issued to the owner within 10 days. The registration number should be written at the back of the photograph as well as inside the box in red ink on the back of certificate. The registering officer will keep one copy of each certificate and a photograph for his record and forward one copy of each certificate with a photograph to the Director General, Archaeological Survey of India, New Delhi, for central record register/data bank of registered antiques. One copy of certificate will be sent to the Director of Cultural Affairs of the State. Registering officer will also write details of each antique in the big registering register (similar to accession register of museum). Registering officer will also maintain photo documentation record of each antique in photoalbum. Separate register and photo album is required for each district. The office of Director, Culture of State will also maintain provincial record of antiques. Director General's office at New Delhi

maintains a national register and photo documentation record of all the registered antiques of the country. If any antique is stolen from any place these three officers, Director General, Directorate of Culture of the state and Registration officer will supply information and details to the police and C. B. I. With the coordination of the office of registering officer and police stolen antiquity can be traced out. The offices of licence officer (superintending archaeologists of circles) also assist the police in tracing out the stolen object.

A uniform pattern of registration number should be followed while issuing the registration certificate which is as follows :

A continuous serial number preceded by three letter abbreviation of the district headquarters of the registration zone and one or two or three letter abbreviation of the state, e.g. A. L. D./U. P./1-F. T. P./U. P. 1. Here A. L. D. stands for Allahabad district, U. P. stands for Uttar Pradesh, F. T. P. stands for Fatehpur district and 1 is serial number in the register maintained by the registering officer.

Under section 17 and Rule 13 wherever any person transfers the ownership control or possession of any registered antiques to any other person, the transfer shall be intimated in form IX by the transferor within fifteen days to the Registering Officer of the region where the transferer resides and also to the Registering Officer of the region where the transferee resides. Form No. IX must be completed in triplicate at the time of the transfer of ownership. One copy of form IX shall be sent to the registering officer concerned and the other two to Director-General, A S. I. In case the object is an unregistered antiquity each copy of this form shall be accompanied by a photograph of the object in quarter size. The responsibility for completion of above formalities rests with the seller/giver if the object has been sold, gifted or donated, otherwise with the new owner of the object. The registering officer should for-

ward the application for transfer of ownership along with form IX to the registering officer in whose area of jurisdiction the antiquity has been or is being transferred. The registering officer with whom the antiquity is originally registered should forward the original record i.e., the aplication of the owner for registration of antiquities in form VII alongwith the photograph and if necessary after ascertaining that the object has been transferred. He will make entries in the register of antiques being maintained in his office stating the fact that antiquity has been transferred. He will also mention the name and address of the new owner and address of registering officer in the remark column of register. The registration number originally given to the antiquity shall however remain unchanged even if the antiquity is transferred to a different area. New registering officer will make entries to this purpose in his register. He will also note down name and address of new owner in form VII and he will also make these changes in the original certificate of Registration in Form VIII giving the name and address of the new owner in red ink and put his signature and date. The licensing officer of the area should also be intimated about the transfer particularly regarding those antiquities which have been registered by the firm or individuals carrying on the business of selling.

If the owner sells the antiques to a foreigner, the seller should note down the passport number, name, occupation, address and other details of the foreign buyer and it should be brought to the notice of the Director-General, A. S. I., local police, C. B I. and Collector of Customs to keep a watch over the movement of antiques.

In case of the theft of antiques, registering officer should inform C. B. I. along with a copy of F. I. R., photographs, details of the objects, brief description of the identification.

Provision of sections 14, 16 and 17 shall not apply to any antiquity kept in a museum, office, an archive and in an educational or cultural institution owned, con-

trolled or managed by the government. Government aided bodies and any other organisation which the centre government may approve can also be exempted from registration. For exemption of any such institution letter should be written to Director General, Archaeological Survey, Government of India through the state government. Private museum or institutional museums under autonomous bodies are not actually exempted. If government exempts any such museum or institution, they have to make their own Accessioning Register, Index Cards and photo documentation records of antiques. Private museum cannot be exempted.

Under section 19, the central government has power for compulsory acquisition of antiquities and art treasures. If the government is of the opinion that it is desirable to preserve any antiquity or art treasure in a public place, then the government may give an order for the compulsory acquisition of such antiquity or art treasure. The Collector of the district in which antiquity is kept shall give notice to the owner thereof, intimating him with the decision of central government to acquire the same and it shall be lawful for the collector to take possession of such antiques or art treasure and for this purpose the collector may use such force as may be necessary. Government will also pay compensation to the owner whose antiquity is compulsorily acquired under section 19. The amount of compensation can be fixed by agreement.

Section 23 of this act makes provision to enter into or search any place by the officer of the government appointed in this behalf. Coordinators are appointed in each state and they can make search and seizure of the antiquities kept out of registration. Section 23(2) further makes provision that the search or seizure must be made according to the provision of sections 102 and 103 of Indian Criminal Procedure Code (1973).

Section 102 of Cr. P. C. empowers a police officer to seize any property, which he suspects to have been stolen

or which he finds under the spspicion of committing or using in committing the crime. Therefore, if any thing is framed which violates the general provision of the law, the police officer can confiscate such things. Here in place of a police officer for the purpose of this Antiquity Act, any officer appointed in this behalf can be added.

Section 103 Cr. P. C. makes provision that a magistrate may direct search in his presence. Thus the search should be made under the direction or supervision of the magistrate who is empowered to do or, under whose local jurisdiction the place where the search is made is situated.

Under section 25, contravention of this act is an offence punishable with imprisonment which may extend upto three years or fine or with both. The contravention of section 3 i. e. if any person exports or attempts to export any antiquity he will be punished under Custom Act 1962 (52 of 1962) If any person breaks the provisions of section 50 or 12-14 or 17 he shall be punishable with imprisonment for a term which may extend to six months or fine or with both and the antiquity in respect of which the offence has been committed shall be liable to confiscation.

Under soction 30 of this Act the provisions of this Act shall be in addition to and not in derogation of the provisions of the Ancient Momuments Preservation Act 1904 (No. 7 of 1904) or the Ancient Monuments and Archaeological sites remain Act 1958 (24 of 1958) or any other law for the time being in forcoe.

After enforcement of this Act maximum number of antiques have been registered in Bombay, Delhi, Calcutta, Hyderabad, Bangalore, Madras, Gwalior, Allahabad, Agra, Lucknow and Varanasi. Offices of registering officers have now started villagewise survey for registration of antiques and discovered many new outstanding items of historical interest. Office of registering officer Allahabad discovered 2nd-3rd c. A. D. old Brahmi Inscription of Naga King Virasen from locality Magil gao in Fatehpur district.

After commencement of this Act many stolen antiquities have been recoverded. A Buddha head stolen from Nalanda has been brought back. Stone sculpture of Apsara stolen from Khajraho was intercepted by custom officers. A few years back, with the help of Allahabad police and the office of registration officer, some ancient bronze statues were recovered from Kydganj. Last year few metal Jain images stolen from Badhshahi Mandi temple was quickly recovered by Allahabed police. In the year 1980 a rare stone statue of Aghi-god was stolen from Lackchagiri, Allahabed was traced out by the Allahabad police with the help of the office of registration officer, Allahabad.

After the promulgation of this Act many persons donated their rare antiques to different museums. The National Museum of New Delhi acquired many antiquities. Smt. Papul of Jaipur donated four statues of Gupta period to this museum in which a stone bust of Natraja is unsurpassed. Mr. G. K. Kajeriwal gave four items to National Museum which include a rare stone idol of Harihar of 7th c. A. D. Mr. Sanger, an advocate of Allahabad, donated his terracottas collection to state museum, Jhansi. The Prince of Wales Museum, Bombay acquired 60 items from customs department. Indian Museum, Calcutta also got few rare items. Besides this our large collection of antiquities has been smuggled out of India long before the enforcement of this Act and is now being exhibited in foreign museums. Some of the Museums of Europe and America have separate gallery of Indian antiques. British Museum has a separate gallery of India an antiquities. Last year, in U. K. in the Festival of India an exhibition of Indian art and culture was arranged. U. S. A. government is going to organize a festival of India in 1986, in which Indian items will be exhibited. Our Shiva Natraja from Shivpuram, Madras which was valued rupess 80 lacs is now exhibited in the museum of Science Foundation, California. Another Natraj of 10th c. A. D. old from Madras is now in the Victoria Alburt Museum of London. Our rare painted manuscript

"Bobarnama" a book of 15th c. A. D. and a few more manuscripts of Delhi Sultanate (1206 to 1526 A. D. old) are housed in the British Museum. Our government is trying and making negotiations with the above museum for its return. Consequently a few of such cultural items have been given back to India.

The Constitution of India has also made a provision for keeping and protecting the antiquities and other cultural objects. Artcle 5IA of our constitution imposes some fundamental duties on a bonafide citizen of India. Under this article 51A the fundamental duties have been enumerated under 10 headings, viz. (a) to (j) Under heading (t) it has been said that it is the duty of every citizen of India "to value and preserve the rich heritage of our composite culture."

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*इस लेख की सामग्री उपरोक्त सन्दर्भित लेखों पर आधारित है।

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Museums Of Goa

Goa (15°33 'N'; 73°15 'E) extends to about 3800 square K. M. in area between the Western Ghats and the Arabian Sea with the *Samantwadighat* of Maharashtra and *North Canara* of Mysore forming respectively the northern and southern boundaries. The greatest charm of Goa lies perhaps in its smallness in area; but it is very rich in cultural heritage. This tropical paradise with a modest population of ten laks, is known for its unique scenic beauty and grandeur. Goa got independence on 19th December 1961 when Portuguese were expelled by the Indian Army after a rule that lasted 451 years. After 1961 Goa became part of the Indian republic and it was declared as one of the union territories of India.

Adjoining the states of Maharashtra and Karnataka, Goa historically and culturally has been important from the earliest times. Its ancient name is variously said to have been *Gopakpattam* or *Gomant* of which Goa is a modern corrupted derivation. In *Ptolomys Geography* there is a reference to the city of *'Gauba'* and it is surmised that this is a reference to Goa. The name *Gopakpattem* or *Gopakpuram* is also mentioned in some of *Kadamba* inscriptions. This being obviously a reference to what is now called Goa. In the Kanarese inscriptions of the 12th-14th centuries the name of *'Gove'* or *'Goa'* refers to an important place in *Konkan* region.

When we glance at the ancient history of Goa, we find relics right from prehistoric time to the portuguese

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period. Stone artifacts of Early & Middle/ palaeolithic periods 200000 to 50000 year old were reported by Dr. Sali of Archaeological Survey in the valley of Zuari and Mandovi in Goa. Main stone implements of palaeolithic period are handaxes, chopper-chopping, flakes, core and cleaver. Blades, burins, scraper stone tools of Masolithic period 10000–?000 B. C. old were also found in large number from different localities of Goa. Mesolithic man was using these microlithis weapon in the form of composite tools for hunting the wild animals. One Neolithic stone Celt 2000 B. C. old was also found at Velha Goa. Team of Archaeologists of Archaelogical Survey of India, Nagpur reported a few Neolithic axes from Pernem taluka of Goa. Megalithic stone burials (1000–100 B. C.) were reported by the author and Smt. Madhuri Sharma 'at Priol, Keri, Makazan, Dicarpale, Nagwa, Fatorpa, Netravali and Aldona all villages of Goa. Main types of Megalithic stone burials are rock cut underground chamber, cist, circle, cairn and Menhir, Black and red pottery of typical Megalithic period is found at Chikalim by Excavation. Chiklim was excavated by Mr. Narainbabu of Archaeological Survey of India. Main type of Chiklim Megalith is rock cut underground chamber.

In early historic times Satavahans ruled in Goa from 240 B. C. to 3rd c A. D. At Chandor near Goa red ware pottery and coins of Satavahan period were found in excavation which was conducted by the Archaeological Survey of India. Satavahana coins have also been reported from other parts of Goa, some of which being exhibited in the state Museum of Panaji. After 78 A. D, Satavahans were defeated by Saka of Malva and Gujarat. In the same year Saka wrested the ports of Sopara in Gujarat and Kalyan in Bombay from Satavahan. When Sakas occupied the North-West part of Satavahans empire, the Satavahans shifted towards Deccan. Some of the later Satavahana kings issued coins bearing the ship. If it so it clearly indicates that Satavahan as continued their sea trade upto

their last days. In later Satavahana times their main trading port was somewhere in Goa or its adjoining region because Kalyan and Sopara ports were already captured by the Sakas. After the downfall of Satavahanas Bhojas ruled in Goa from 3rd c. A. D. to 6th c. A. D. Roman trade was established in Goa at the beginning of Christian Era One Roman Cup like object (Ruvallated ware pottery) was reported in chance digging at the locality at Bramavarta, taluka Mapusa in Goa. Roman coins were reported in large numbers from different localities of Goa Roman Archaeological material and a few coins of beginning of Christian era are exhibited in State Museum of Panaji. Archaeological Exploration/ Excavation research in Goa is in its infancy We may get Roman settlement in Goa as Roman material is also reported from other parts of western Ghat of Coastal S. W. India. Afterwards Bhoja, Maurya, Silhara. Kadamba, Vijsyanagar and Adilshahi dynasties ruled in Goa. At the end Portuguese ruled in Goa from 1510 to 1961 A. D.

The effort to create Museum consciousness in Goa had been made right since 1894 A. D. A lot of literature based on the researches in Archaeology and museum objects had been publisied by the Permanent Commission for Archaeology formed in Goa in that year. Three small museums existed since then in Old Goa beside the Gallery of Viceroys in Adilkhan Palace i.e. the present Govt. Secretariat building at Panaji and the Gallery of Archbishope palace at Panji.

Today there are two small museums and one Gallery in Goa. They are Old Goa Museum, State Museum Panaji and institute Menezes Braganza gallery Panji.

The Institute of Menezes Breganza Gallery is situated in Panji city. It was previously known as The Institute of Vascodegama, and came in to existence in 1871 A. D. The Institute promotes talks, lectures, symposium, art exhibitions and other collective cultural activities. This institute has an art gallery and it also has some precious philatelic

and Numismatic collections. There are some rare paintings of western art. This Museum has Bronze and ivory pieces of 18th c. A. D. The Museum is under the department of cultural affair Government of Goa.

Archaeological Museum at Old Goa was established in 1962-63. It has a grand collection of sculptures collected from different parts of Goa. Among the interesting antiquities are Herostone depicting Seabattle, stone sculptures of Betal, Shiva, Parvati, Gajalakshimi of Chalukyan period are displayed in the Museum. A bronze statue of Alfonsode Alburquerque, the first Portuguese Governor of Goa, is placed at the entrance of the Gallery. There is a portrait gallery on the first floor of the Museum which contains a large number of portraits of portuguese Governors who ruled over Goa from 1510 A. D. to 1961 A. D. Some of the portraits were painted by Goan artists. This Museum of Old Goa is under administration of Museum Branch of Archaeological Survey Government of India.

State Museum of Panji is situated at Santa Inez in Panji city. This Museum was opened to public on 29th September 1977. It is a multipurpose Museum and it has seven galleries. Some of them relate to Ancient History, Archaeology, Anthropology and Christian art in which interesting exhibits are displayed. It has rare collections of western art. Important antiquities are metal Buddha head of Gandhar style (3rd c. A. D.), stone headless Budha from Rivona (5th century C. A. D.), Balaram 4th c. A. D.), Martanda Bhairava (11th-12th century A. D.), Sadasiva (6th A. D.) Jain Thirthankar (9th c. A. D.), Sati stone in which a lady is shown throwing herself into fire (8th e. A. D.), wooden statues of peita (16th-17th c. A. D.), Pope Saint peter of wood, Copper plate oil painting of flemish painter (17th-18th c. A. D.), Menino Jesus of ivory and many other ivory christian art pieces. In the year 1980 under the general supervision of Dr. P. P, Shirodhkar, Director of the Museum, and the author

who was then curator in State Museum Goa acquired wooden and ivory pieces of christian art (18th c. A. D.). Main antiquities which have been acquired recently are crucifix of Christ, statue of St. Sabastian, statue of St. Cajetan, statue of St. Augustin, Statue of St. Michael, statue of St. Francis, statue of Sacret heart of Jesus. statue of our lady of Remedius with child, statue of our lady of Anne with Marry, statue of our lady conception, statue of our lady with child. statue of St. Anthony and statue of child Jesus Recently this Museum has set up audiovisual section, and it is in a position to arrange a film show in museum to a group of 100 visitors at a time with the archaeological and historical documentaries.

Besides these three museums, most of the churches of Old Goa are themselves a museum pieces, some of them are more than museums. If one visits the Basilica of Bom Jesuss and sees the Cathedhral Church of St. Francis Auissi he will observe that the painting which adorne the walls of these national monuments would enhance the prestige and splendour of any modern museum.

Goa Government has taken steps for constructing the Museum complex in this decade and has every hope that it would draw the attention of the public and the tourists world over. Today the science of Museology has made great strides. The project like national Maritine Museum near Bombay, National Museum of Man at Bhopal, Jawahar Lal Nehru sports Museum New Delhi Bharat Bhavan Museum complex at Bhopal and Allahabad Municipal Museum are taking shape in the form of National Museums.

The Churches of Goa
Museum of Western Art

"From the time immemorial, the man has felt the urge to express his joy in the world he is surrounded with. Each phase of civilization, however, has produced its own independent form of art and architecture and it is mainly on account of these monuments of by-gone generations that we are in a position to reconstruct today the history of man right from the prehistoric period to modern times."

Before writing about the western and Christian art of Goa, it may be found convenient to give a brief outline of artistic trends and schools of art during the 15th and 16th centuries in Europe with special reference to Italy, Spain, Portugal. France and England, because art of these countries played an important role in the evolution of art as expressed in the construction of the churches of Goa. In Italy and Portugal Renaissance style was common in churches and was followed by a Mannerism which later on turned in new style known as Baroque. It began around the close of 16th century A. D. and continued till the end of 18th century A. D. In Europe Renaissance art tradition, no doubt, aspired to reach the classical glory, but it could not forget the Christian experience of the By-ganetine, Romansque and Gothic eras and was finally overpowered by their spirit thus becoming transformed into Baroque.

Portuguese were ruling in Goa from 1510 to 1961 A. D. and they introduced Baroque art in Indian subcontinents specially in the churches of Goa, Bassin, Daman and Chaul. The elaboration of grand churches of Goa was certainly a passion imported from Portugal by priests "The

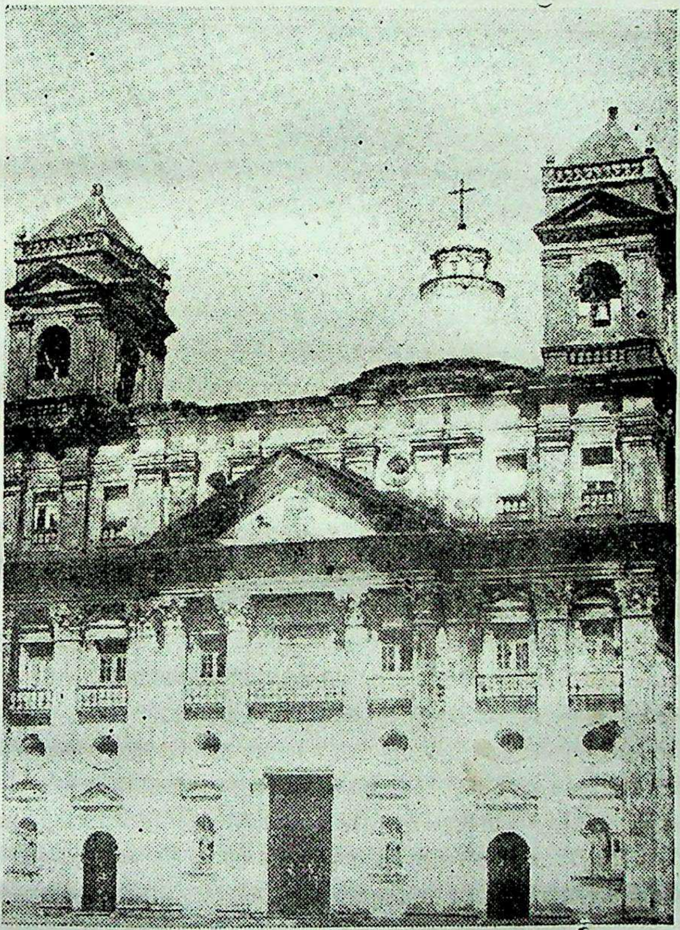
Spanish and Portuguese Baroque and Rococo style were recreated by foreign and Indian craftsmen in the churches in Goa from impulses which began in Italy and travelled through France, to Spain, to Portugal and thence to Western ghat of India. Each transfer of form meant not mere imitation of the original but elaboration in a new configuration of the feeling of the transformer added to which were the local sense as well as the indigenous material. Thus it was that the Christian art in Goa emerged as unique form of expression of the western Portuguese Baroque in the bush splendour of the Indo-Portugese Baroque all achieved in just more than a century of dynamic development. (Marg, 1980)"

"The word Baroque most probably was derived from the Portuguese word "BARROCO". Its meaning is irregular pearl through. For long this word referred to what was 'bizarre' and grotesque by many critics. During this Baroque period, the emphasis was on contrast of light and shade. This created dramatic effects. Baroque art is emotional and creates illusory feeling. The columns in Baroque style are twisted and gave a feeling of instability. This new style gave vitality to art, which was lost during the mid-sixteenth century and it came to be known as the art of counter reformation. (J. Nunes 1979)" Some of the features of the swiping arches and vast portals of Gothic art of Europe were borrowed from this tradition. Baroque had a fascination for magnificent materials. Baroque came as style capable of greater architectural modulation and also both charged with exuberence and possessed of the discipline to restraint it. Baroque entered in the 16th century India. "Indian Baroque is mainly a monsoon and coastal architecture and it was confined in Western ghat of India. (Marg. 1980)"

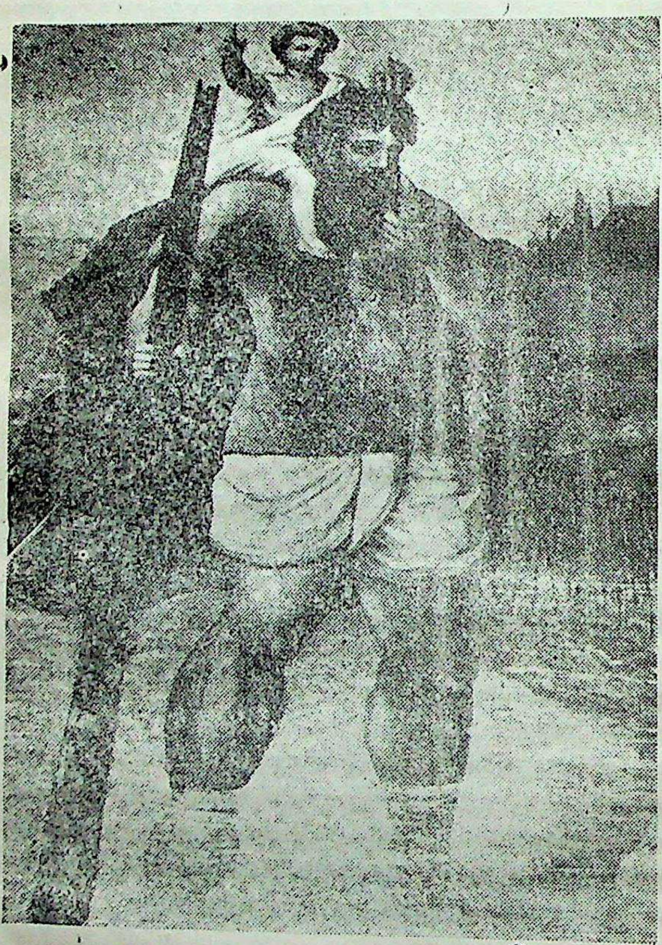
This reminds me of golden Goa of 16th century A. D. which in a way had been the focal point of development of western art and architecture after the advent of the

Portuguese in the beginning of 16th century. Portuguese introduced western and Christian art in their sculpture and painting in Goa. The art of Garcia Fernandes, a great Portuguese master artist, put us in awe even when we see his art work in the Sea Cathedral of Old Goa. In architecture there are monuments in Goa which reveal the great technical competence of the Indo-Portuguese artists who recreated Baroque and Rococo in the churches of Goa. Right from pre-Portuguese period old temples like Curdi and Tambadisurla of Goa with majestic sculptured columns give us the impression of the mastery of local architecture and craftsmanship. The famous master architect Simao is credited with the work of the church of Bom Jes us of Old Goa. The great Goan painter Visu had dominated the art world probably in the mid of 16th century. Don Joao de Castro who was the fourth Portuguese Viceroy in the period 1545-1548 A. D. had ordered Visu (Goan painter) to paint the portraits of his predecessors. His masterpieces are still found in the gallery of the musuem of Old Goa. Goa in fact had produced another great Goan artist named Godinho in 17th century.

Christian art had been largely cultivated in Goa though their motive was religious. All the images and the ritual objects and decorations of the catholic cult were mostly the work of the Hindus who perhaps must have worked under the European master. Even most of the churches in Goa have greater affinity to the Hindu temple architecture than to the cathedral of Gothic Europe. The Christians seem to have fastened on the similarities between some of the teachings in Bhagwat-Geeta and the NEW-TESTAMENT. "Surrender yourself unto me. I shall deliver you from all sin" said Lord Krishna (see Bhagwat Geeta 18v 66). "Come unto to me all that you suffer and I shall give you succour" said Jesus (Marg 1980). Similarity was also noticed in some of the Christian paintings of Goa. At Sea Cathedral in Goa there is huge canvas painting which is hung beneath the choir. Saint Christopher



St. Cajetan Church of Old Goa



Saint Cristopher carrying Mino Jesus at Sea Cathedral Old Goa (17th-18th A. O. old).

is shown in this painting carrying Mino Jesus on his shoulder. Saint is shown walking in the river. Saint looks like father of lord Krishna, Mino Jesus looks like lord Gopal Krishna of hindu god. The River which is shown here may be river Yamuna. Here Christian painters borrowed the story from Indian epic. Authors are of opinion that Indian] legends were associated with the life of Christ in their paintings.

The magnificent churches that we see today in Goa are made by the missionaries who came to east to spread the gospel and christianity. They brought with them the painters, artists, the sculptures in wood, ivory art pieces and paintings. The Indian artists who were accustomed to the traditional indgeneous Indian art, were introduced to an altogether a new European art. The migrating architects and the sculptors from Europe introduced Baroque and Rococo styles in India. But Purtugal could not guarantee their success, as a result Indian Baroque developed. The Church of Bom Jesus where the sacred corpse of St. Francis Xavier is lying is a classic example of the new blend. "Difference between Indian Baroque and the European Baroque is the crucifixes in ivory, wood and metal which were made by Indian craftsmen, were decorative and exude not torments so much as acceptance of torment. They do not have the twists and turns of the tortured Christ visible in the West Europe. (J. Nunes 1979)".

At the outset we would like to point out that these artistic churches of Goa were not only the works of foreign artists and painters alone Apart from the local artists of Goan origin, the marble worksmen of Gujarat have played a very important role in their grandeur. With the conquest of Daman and Diu and with the easy access to the port of Gujarat, the merchants, artists and masons from Gujarat came to Goa where their talents were much valued. They have left behind valuable indigenous decorative works. The tomb of the wife of Goreia de Sa in the Church of Rosary at Old Goa is an example of such set work. True

Baroque India excelled in retable. Some of the Gothic notables brought to India from Portugal are carved here by the foreign craftsmen. But hardly any stress is laid to Italian marble, which embellished the floors and artistic walls of most of the churches and palatial buil lings in Goa. The Italian marble is known world over for its exquisite qualities and fineness and mansions to such an extent that they have brought a grandeur to them. We would rather suggest that somebody should come forward and bring to light this grandeur of Italian marble works and its exuberance.

Hundreds of churches in Goa are full of ivory carving which adorn their walls. Much before the Portuguese set in on the Indian soil, Indian ivory was much in demand in Europe. Ivory chiselling art had reached its height in Vijayanagar empire. The Portuguese probably being impressed with the fine examples of the ivory, patronized this art in Goa by encouraging them to carve out Christian images. The special study of ivory pieces of Christian images will be quite fascinating and we hope the lovers of art will certainly welcome such research.

Thus Goa finds unique place in India for the blend of Western and Indian culture, which is rich in heritage. The birth of Indian Baroque and Recoco style of architecture took place in this tiny territory of Goa. That is the reason why we feel Goa has unique place in South-East Asia. For this Goa is called Rome of east.

At Old Goa stands a complex of medieval churches, convents and monasteries unique in Asia. Among famous churches is the Basilica of Bom Jesus where remains of Francis Xavier are kept in silver casket entombed in a marble mausoleum in the florentine style. At sea cathedral there is magnificent altars. St. Cajetan Church is made in Corinthian style on the line of St, Peters Basilica of Rome. Convent of St. Francis Assisi* is a splendid

*Convent of St. Francis Assisi Church in Goa Is now converted into a Museum.

specimen of Manuline architecture of Goa. Oldest church of Goa is Chapel of St. Catherine erected in 1510 A. D. on the very spot where Afonso de Alburquerque, Portuguese governor defeated Adil Shah of Indian side. (Gune 1963, 1980). Convent of Santa Monica at Old Goa has massive butteresses and beautiful frescoes Other remarkable building is tower of Old Goa.

Acknowledgements

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Carnival–A Festival of Song and Dance in Goa

Goa is a tropical paradise. For many centuries this tiny territory has been a meeting point of religions and cultures of east and west. Due to this reason harmonious pattern of life has emerged in Goa. Great sailor Vosco da Gama discovered sea route to India from Europe in 1498 A. D. Goa is an ancient gateway of India. The ancient Aryans who came down, settled on the banks of the Mandovi and Zuari, the two main rivers of Goa. Political history of Goa goes back to Mauryan time third c. B. C. Buddhism was spread in Goa in the time of Chandra Gupta Maurya. Buddhist monk named Punna was mainly responsible for the spread of buddhism in Goa. This territory was ruled by several important dynasties. Purtuguese captured Goa in 1510 A. D. After Purtuguese arrival Goa had been center of Christianity in east. First Christian saint Franciscan Friars came in Goa in 1517 A. D. In 1642 A. D. Saint Francis Xavier came to Goa and founded Society of Saint Xavier for preaching christianity in Goa. Jesuits held public discussion with Hindus on religious subjects. Upto 17th century conversion in this iceland was completed and some Hindus became christian. Goa history span over 2300 years. Life in Goa has been shaped by several cultures, all of which have left their multiple marks on the variety of cultural life in the territory. Goans are gentle and hospitable people interested in music, dance and fun. Main food of Goans is rice, fish and fenny (wine).

The three major communities in Goa are hindus, christians and muslims and they celebrate their festivals round the year in a remarkable spirit of fraternity and goodwill. Important festivals of hindus are Jatras of all

major hindu gods, Srigao (walking on fire), Ganesh Chaturthi, Holi, Diwali and Shigmo. The muslims celebrate Ramzan and Bakrid. .Festivals of christian, are Christmas, Feast of Francis Xavier, Festival of Novidades (rice festival) and carnival. Besides this there are several folk dance festival in Goa, important ones being *Mondo, Ghode Modni, Kirtan, Kala Dashavatar, Carnival, Dhangır, Kunbi, Peste dance, Dekhni-Dance, Fugdi-Dhalo, Jagar, Goff-Talga* (Shigmo), *Veer-Bhadra, Hanoet, Suvari, Corridinho.* In all these dance festivals all three communities participate. Goa has been a heaven of greatest harmony between the placid hindus and the fun loving Goan Catholic christians. Hindus participate in the carnival of the Catholics. Catholics are welcome at all these festivals of hindus particularly Ganesh-Chaturthi, Diwali which like Christmas have become festivals for every body in Goa.

The most important festival of Goan is *Carnival* which is unique in Asia : it reflects the essence of two worlds blended to near perfection. Carnival is celebrated just before season of lent in Feb. every year. This festival evokes humour in plenty, creativity and cultural sensibility. In this song-cum-dance festival there is display of a rare and beautiful blending of Indian melody and western rhythm, the song being set to western music while the dance remains a mixture of Indian folk and western twist. This festival received state patronage and it is celebrated for three days by Catholics and non-Catholics alike of Goa. This festival has its parallel in the Mardigrass festival of New Orleans and the Nionysian and Bacchic festivals of the Romans.

Carnival has its origin in ancient Rome, when the Royal house used to observe the 17th of February in honour of Fauno (Saturn god of agriculture) the god of shepherds and their flocks. The festival occasion of carnival marked for the Romans the beginning of a New Year or the start of spring. The carnival has a latin touch. The word "Carnival" is carruption of two latin words "Carne" "Vale" meaning jointly 'goodbye to meat'

or in other words 'farewell to flesh', The abstinence from meat is typical but in the strict sense of the word, Carnival should be the first day of Spring. Purtuguese who came in 16th centuries in Goa brought a festival "INTRUZ". When Portugese came then local dance festival 'MUSALKHEL' mixed together with it and later on it became 'Carnival festival of Goa'. In Europe Carnival is very famous in Paris, Venice, Munich, Rome and Naples. This festival is celebrated with great enthusiasm and pomp in Latin American countries and the European countries which had been under the Purtuguese Spain and Rio. Famous Carnival is of island of Trindad.

Authors had been in Goa for a period of 1½ years and they have seen this festival twice. In 16th century when Portuguese introduced this festival in Goa it used to be celebrated in a more refined way. People moved in streets in groups singing and dancing and entered in any house they liked and indulged in a sort of plunder. On the streets people marched in procession of decorated cars. At that time this festival was celebrated in the same fashion as hindus celebrated their Dushera today.

Today carnival festival of Goa has become festival of youth. Coloured caps, masks, and crazy constume are seen everywhere. A favourite pastime of youths in the battle of coloured "COCOTES" (Little round of powder) and liquid sprays. This is free for all types of things where anybody can participate, irrespective of his age, sex or status though this festival is dominated by young boys and girls. On the festival day the Goans wear colourful dresses, masked dances begin with music banging all around, sweet hearts (beautiful girls) wearing sexy dresses dance on car in all streets of Panjim and side by side commentary is done by loudspeakers. The Goans celebrate Carnival in nost decent manner. Holi festival of hindus can also be celebrated in the style of Carnival; but we are frank in saying that on the occasion of Holi we get only abuses in place of decencies. Though on the occassion of Carn-

ival boys drink wine with their girl partners and they dance together in public but no one creates any trouble during the festival. In Panjim town big carnival procession, shouting **heh-heh**, starts from secretariat building and ends near the main Church. King Momo (dummy figure) presides over the function. King gives farewell speech and reads report of main achievement of previous year of Goa. King passes severe strictures against the Goa Government. King gives rewards to saints and punishes sinners. Local tourist department organised this festival. On the night of carnival day youths are seen blowing trumpet, clowning around, joking, laughing and shouting. In the procession throbbing beats of drums and gay sound of orchestral crowds bewitch every one. On this day all boys and girls are free to drink, free to sing, dance themselves upto gay abandon for three days. Young married couples dance in full swing, then they kiss and men and women make love to each other. Whole carnival procession is a rainbow of riotous colours. When procession of beautiful girls and boys dressed in white dance in moon light on the cars then it looks as if angels and princes have come down from heaven. There were drunken figures with swords and daggers, their, faces funny, monstrous and clownish with long red nose and bulging eyes. The dresses of all are made from paper, tinsel or sack cloth. No one is mere spectator to a pretty girl (sweetheart) but throw confetti at her. To meet a pompous old man is to plant a kiss is his cheek, to come across the friend is to shower him with abuses. The beautiful girls offer no resistence to wine and pressing music and glean their boy partner white teeth as they smile boldly across the dance hall. The city of Panjim becomes heavan

Wearing of masks, ritual dancing, singing, which we get in carnival festival of Goa is of African tradition, Portuguese and Spanish had contacts with Africa thus they borrowed these things from Africa.

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प्रयाग के लघु पाण्डुलिपि संग्रहालय

विश्व में प्रथम संग्रहालय की स्थापना ग्रीस के एलेकजेन्ड्रिया नगर में हुयी थी। भारत में रायल एशियाटिक सोसायटी बंगाल की स्थापना १७८६ ई० में हुई जिसके अन्तर्गत एक संग्रहालय की व्यवस्था की गई। इस संस्था ने कई वर्षों तक अनेक ग्रन्थ भी प्रकाशित किये जिनमें उस समय के शिलालेखों एवं पुरा-सम्पदा पर शोध लेख सम्मिलित किये गये। देश में संग्रहालय आन्दोलन का शुभ आरम्भ १८१४ ई० में इन्डियन म्यूजियम, कलकत्ता के निर्मित हो जाने के बाद हुआ। आज भारत में कुल ११०० संग्रहालय हैं। उत्तर प्रदेश में सर्वप्रथ म संग्रहालय मथुरा, सारनाथ एव लखनऊ में स्थापित हुये। प्रयाग में अकबर एवं जहांगीर के समय से ही पुरा-सम्पदा की सुरक्षा एवं संरक्षण की दिशा में कुछ कार्य हुआ। जहांगीर ने किले में मौजूद समुद्रगुप्त की प्रयाग प्रशस्ति को किले के मुख्य द्वार पर स्थापित करवाया जिसे ब्रिटिश काल में वर्तमान स्थान पर पुनः स्थापित किया गया।* अकबर के समय में जब प्रयाग में किले क निर्माण कार्य प्रारम्भ हुआ तो उसने वहां पर उपलब्ध प्राचीन हिन्दू प्रतिमाओं को वर्तमान पातालपुरी मंदिर में रखवा दिया। इलाहाबाद किले की नींव में, मुख्य द्वार के समीप प्राचीन टीले, पातालपुरी मन्दिर, दारागंज के नागवासुकी मन्दिर आदि स्थलों से प्रागमुस्लिम काल का पुरासामग्री देखी गई हैं जो इस स्थल की प्राचीनता निर्विवाद रूप से प्रारम्भिक ऐतिहासिक काल तक सिद्ध करती है। १९वीं शदी के अन्त में प्रयाग के स्थानीय लोगों ने प्रयाग प्रशस्ति के शीर्ष भाग पर सारनाथ के समान चार सिंहों को निर्मित करवा दिया।

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* जान आरविन का मत है कि यह स्तम्भ इस स्थान पर अशोक के पूर्वकाल से स्थापित है तथा अशोक, समुद्रगुप्त एवं ज़हाँगीर ने इस पर अपने लेख उत्कीर्ण करवायें, जब कि अन्य विद्वानों का विचार है कि यह पहले कौशाम्बी में था, तथा बाद में फिरोजशाह तुगलक इसे वर्तमान स्थान पर लाया।

इस सम्बन्ध में जब केन्द्रीय पुरातत्व विभाग को सूचना प्राप्त हुई तो विभाग के अधिकारियों ने उसको तुरन्त हटवा दिया। उपरोक्त वर्णित घटना प्रयाग के नागरिकों का प्राचीन इतिहास के प्रति जागरूकता की सूचना देती है। १८६७ ई० में किसी अंग्रेज अधिकारी ने इलाहाबाद में एक संग्रहालय निर्मित करवाने की योजना बनाई थी। १९वीं शदी के अन्त में श्री कनिंघम एवं श्री शिव प्रसाद ने प्रयाग के श्रृंगवेरपुर, भीटा, कौशाम्बी, कड़ा आदि स्थलों पर सर्वेक्षण कार्य किया। १९०९ से १९११ ई० तक केन्द्रीय पुरातत्व सर्वेक्षण विभाग के महानिदेशक जान मार्शल ने भीटा स्थल पर व्यापक पैमाने पर उत्खन्नन कार्य करवाया। उत्खन्नन के फलस्वरूप सातवीं शती ई० पू० से गुप्त काल तक की पुरा सामग्री प्राप्त हुई। यहाँ से भारी संख्या में मौर्य, शुंग, कुषाण एवं गुप्तकालीन टेराकोटा प्रतिमाएं प्राप्त हुई हैं, जो अब इन्डियन म्यूजियम कलकत्ता में प्रदर्शित हैं। भीटा से प्राप्त गुप्तकालीन का एक मेडल विशेष महत्वपूर्ण है जिसपर दुष्यन्त एवं शकुन्तला का चित्रण है। भीटा का मौर्यकालीन चतुर्मुखी शिवलिंग जो भारत में अब तक प्राप्त शिवलिंगों में से सबसे प्राचीनतम है, लखनऊ संग्रहालय में प्रदर्शित है। भीटा से प्राप्त सामग्री का पुनः वैज्ञानिक ढंग से अध्ययन करने की आवश्यकता है। १९११ ई० में प्रयाग में किले के सम्मुख श्री आनन्द कुमार स्वामी की अध्यक्षता में एक प्रदर्शनी का आयोजन किया गया, जिसमें प्रयाग की समस्त पुरासामग्री प्रदर्शित की गई थी। प्रयाग में सर्वप्रथम हिन्दी साहित्य सम्मेलन संग्रहालय की स्थापना १९१९ ई० में हुई थी। १९वीं शती के प्रथम चरण तक स्थानीय पब्लिक लाइब्रेरी में पुरासम्पदा का संग्रह प्रदर्शित था, जिसकी दुर्लभ एवं महत्वपूर्ण सामग्री राज्य संग्रहालय, लखनऊ में स्थानान्तरित कर दी गई। प्रयाग में इलाहाबाद संग्रहालय की स्थापना १९३१ ई० में हुई थी। १९३६-३७ में केन्द्रीय पुरातत्व सर्वेक्षण विभाग के संयुक्त महानिदेशक श्री एन० जी० मजूमदार ने कौशाम्बी में उत्खन्नन कार्य किया। १९४७ से १९५२ ई० तक प्राचीन इतिहास बिभाग, प्रयाग विश्वविद्यालय के युवा पुराविद् प्रोफेसर गोवर्धन राय शर्मा ने कौशाम्बी में पुनः व्यापक पैमाने पर उत्खन्नन कार्य किया तथा वहाँ से प्राप्त सामग्री को इतिहास विभाग के कुछ कमरों में प्रदर्शित कर संग्रहालय का रूप दिया।

प्रयाग में आज निम्न तीन प्रमुख संग्रहालय हैं :—

१—प्राचीन इतिहास विभाग, प्रयाग विश्वविद्यालय, इलाहाबाद, का कौशाम्बी संग्रहालय।

२—इलाहाबाद संग्रहालय ।

३ —आनन्द भवन संग्रहालय ।

इसके अतिरिक्त प्रयाग में कई लघु संग्रहालय हैं जो अपने विपुल रिकार्ड एवं पाण्डुलिपि पुरासम्पदा संग्रहित किये हैं। इन रिकार्ड एवं पाण्डुलिपियों के अध्ययन से कई नवीन सूचनायें प्राप्त हो सकती हैं। ये संग्रहालय निम्न हैं।

१ —हिन्दी साहित्य सम्मेलन हिन्दी संग्रहालय।

२ -उत्तर प्रदेश साँस्कृतिक कार्य विभाग के अधीन पाण्डुलिपि संग्रहालय एवं पुस्तकालय, अल्लापुर।

३ —उत्तर प्रदेश सांस्कृतिक कार्य विभाग के अधीन क्षेत्रीय अभि-लेखागार रिकार्ड संग्रहालय।

४—केन्द्रीय गंगानाथ झॉ शोध संस्थान पाण्डुलिपि संग्रहालय।

५ -श्री हनुमान निकेतन पाण्डुलिपि संग्रहालय, सिविल लाइन्स।

प्रयाग में डा० जगदीश गुप्त का मृण्यमूर्ति का संग्रह, स्व० श्री जगदीश चन्द्र टण्डन का पाषाण एवं मृण्यमूर्ति का संग्रह, ई० सी० सी० महाविद्यालय का मृण्यमूर्तियों का संग्रह, श्री सुरेश चन्द्र अग्रवाल का सिक्कों, मनके तथा मृण्यमूर्तियों का संग्रह, श्रीमती जानेश्वर दास का पाषाण प्रतिमाओं एवं सिक्कों का संग्रह, श्री रामचन्द्र व्यास का पाषाण प्रतिमाओं एवं सिक्कों का संग्रह, स्वर्गीय डा० बी० के० कपूर का सिक्के एवं पाषाण प्रतिमाओं का संग्रह, श्री पी० के० राय का मृण्यमूर्ति का संग्रह, श्री गणेश प्रसाद का पाण्डुलिपियों का संग्रह, तथा श्रीमती सचदेव का मुगल फरमानों का संग्रह किसी भी लघु संग्रहालय की एक दीर्घा बनाने में सक्षम है। प्रस्तुत लेख में प्रयाग के पाण्डुलिपि संग्रहालय के महत्वपूर्ण पक्षों का विवेचन किया जा रहा है।

राज्य संस्कृत पाण्डुलिपि संग्रहालय एवं पुस्तकालय, अल्लापुर

यह संग्रहालय प्रयाग रेलवे स्टेशन से मात्र एक कि० मी० की दूरी पर इलाहाबाद के अल्लापुर नगर में स्थित है। पाण्डुलिपि का दुर्लभ संग्रह राज्य अभिलेखागार संग्रहालय इलाहाबाद में १९४९ ई० से एक

कक्ष में संग्रहित था। १९७४ ई० में राज्य अभिलेखागार कार्यालय का मुख्यालय इलाहाबाद से लखनऊ स्थानान्तरित कर दिया गया तथा प्राचीन संस्कृत की पाण्डुलिपियों के समस्त संग्रह को वर्तमान भवन में स्थानान्तरित कर एक स्वतन्त्र संग्रहालय का रूप दिया गया जिसमें प्रान्त भर की संस्कृत की पाण्डुलिपियों के संग्रह एवं प्रदर्शन की योजना बनाई गई। यह कार्यालय उत्तर प्रदेश अभिलेखागार निदेशालय की एक इकाई के रूप में उत्तर प्रदेश सांस्कृतिक विभाग के अधीन है। इसका विभागाध्यक्ष निदेशक सांस्कृतिक कार्य विभाग एवं कार्यालय अध्यक्ष पाण्डुलिपि अधिकारी है। पाण्डुलिपि अधिकारी के अधीन तकनीक सहायक एवं अन्य कर्मचारी नियुक्त हैं। यहाँ कुल १०००० प्राचीन दुर्लभ पाण्डुलिपियों का संग्रह है जिसमें ८००० संस्कृत, ५०० फ़ारसी तथा अन्य बंगला, उड़िया, पहाड़ा तथा अन्य क्षेत्रीय भाषाओं में हैं। यहाँ एक हजार सचित्र पाण्डुलिपियाँ पुरातात्विक शोध की दृष्टि से महत्वपूर्ण हैं जो अपने में अत्यन्त दुर्लभ साक्ष्य संजोये हैं। कुछ पाण्डुलिपियाँ ताड़पत्र एव भोजपत्र पर लिखी गई हैं।

इस संग्रहालय में ज्योतिष काव्य, पुराण, वेद, उपनिषद, स्मृति सूत्र तथा अन्य विविध विषयों पर पाण्डुलिपियाँ हैं। संग्रहालय की प्राचीनतम पान्डुलिपि संस्कृत भाषा में रचित सचित्र बौद्ध ग्रन्थ "मायूरी" है जिसमें दसवीं शती ई० के नैपाल संवत् का प्रयोग है। वर्तमान पाण्डुलिपि अधिकारी श्री एस० एन० पाण्डेय ने इसकी तिथि तेरहवीं श० ई० निर्धारित की है जब कि कुछ अन्य विद्वान इसकी तिथि नवीं-दसवीं श० ई० मानते हैं। इस पाण्डुलिपि की तिथि के सम्बन्ध में इस ग्रन्थ में प्रयुक्त तिथि एव उसमें लिखो सामग्री पर शोध की आवश्यकता है अन्य दुर्लभ पाण्डुलिपि ग्रन्थ "सिर-रे-अकबर (SIRR-I-AKBAR or GREAT SECRET)" है जिसमें चारों वेदों का फारसी भाषा में अनुवाद है। इस पाण्डुलिपि का संकलन मुगल राजकुमार दारा शिकोह की आज्ञा से हुआ था। इसमें कुल २५१ पृष्ठ हैं। इस संग्रहालय में वाल्मीक रामायण का फारसी भाषा में अनुवाद "सचित्र रामायण मासीहा" ग्रन्थ। विशेष महत्वपूर्ण है। इसके लेखक शदउल्का मासीहा पानीपति हैं। उपरोक्त वर्णित दोनों फारसी की पाण्डुलिपि ग्रन्थ जहाँगीर के काल के हैं।

संस्कृत की पाण्डुलिपियों में गोस्वामी तुलसीदास रचित "राम चरित मानस" की प्रति विशेष महत्वपूर्ण है। इसमें कुल ४०० सचित्र पृष्ठ हैं तथा यह प्रति १७९४ ई० में तैयार की गई थी। यहाँ पर प्रदर्शित

संस्कृत भाषा का फारसी अनुवाद एक "महाभारत ग्रन्थ" भी कम महत्व का नहीं है। इसका अनुवाद शेख अबुल फजल ने करवाया था। इसमें २७ सचित्र वर्णन हैं। इसमें कुल ४५५ पृष्ठ हैं। इसका काल अन्तिम मुगलकाल तक निर्धारित किया गया है। अन्य पाण्डुलिपि ग्रन्थ योग वाशिष्ठ (YOGA VASHISTHA) संस्कृत का फारसी भाषा में अनुवाद है। इसमें कुल ३०० पृष्ठ हैं। इसका अनुवाद दारा शिकोह की आज्ञा से किया गया था।

अन्य पाण्डुलिपि ग्रन्थों में शेषसागर, राग माला, वृहत रत्नाकर, लघु भाषा साहित्य, राजतरंगणी, गंगाराम रचित राज्ञा मीमाँसा, शिशुपाल वध तथा अमर कोश आदि ग्रन्थ भी विशेष महत्व के हैं।

इस संग्रहालय ने कुछ प्रकाशन भी किये हैं। सर्वप्रथम ALPHABETICAL INDEX OF SANSKRIT MANUSCRIPT प्रकाशित किया जा चुका है। संग्राहलय की पाण्डुलिपियों का Subject wise descriptive catalogue के प्रकाशन का कार्य चल रहा है। इसका प्रथम खण्ड प्रकाशित होने के लिये मुद्रण के लिये भेजा जा चुका है। संग्रहालय समय-समय पर दुर्लभ पाण्डुलिपियों की प्रदर्शनी का अयोजन किया करता है।

संग्रहालय की प्रमुख समस्या स्थायी भवन, पाण्डुलिपियों के संरक्षण के लिये रसायनिक प्रयोगशाला एवं कुशल श्रमिकों का अभाव है। वर्तमान कार्यालय अस्थायी रूप से एक किराये के भवन के कुछ कमरों में स्थापित है। भवन के अभाव में पाण्डुलिपियों के प्रदर्शन एवं शोधकर्ताओं को बैठने की पर्यात सुविधा नहीं मिल पा रही है। नये भवन के निर्मित करने की योजना विचाराधीन है। पाण्डुलिपि संग्रह की दिशा में अल्प कार्य हुआ है। प्रयोगशाला के अभाव में पाण्डुलिपियों का संरक्षण के कार्य सुचारु रूप से सम्भव नहीं हो पा रहा है। संग्रहालय में एक संरक्षण सहायक का पद होना नितान्त आवश्यक है। वर्तमान कार्यालय अध्यक्ष ने अपने अधीन तकनीक सहायक को संरक्षण कार्य में भी प्रशिक्षण करवा दिया है।

गंगानाथ झा केन्द्रीय संस्कृत विद्यापीठ संग्रहालय *

यह हस्तलेख लघु संग्रहालय है। संग्रहालय स्थानीय अल्फ्रेड पार्क

*इस लेख की सम्पूर्ण सूचना श्री जीवेश्वर झा, संग्रहालय अध्यक्ष, गंगानाथ झा संग्रहालय के प्रकाशित लेख पर आधारित है। इसके लिए श्री झा का लेखक हृदय से आभारी है।

के पूर्वी कोने में आजाद प्रतिमा के निकट स्थापित है। यह संग्रहालय शिक्षण संस्थाओं के संग्रहालयों की श्रेणी में आता है। इसके विभागाध्यक्ष प्राचार्य गंगानाथ झाॅ केन्द्रीय विद्यापीठ हैं। यह संस्थान केन्द्रीय संस्कृत निदेशालय के माध्यम से शिक्षा एवं संस्कृति मंत्रालय भारत सरकार से सम्बद्ध है। स्वर्गीय डा० सर गंगानाथ झाॅ के शिष्यों ने उनकी सेवाओं की स्मृति में ७ नवम्बर, १९४३ ई० में इस संस्था की स्थापना की थी। ९४८-४९ ई० में वर्तमान भवन का कुछ भाग निर्मित हुआ तथा समस्त संग्रह को नये भवन में स्थानान्तरित किया गया। १९७१ ई० में इसके तहखाने एवं ऊपरी मंजिल का निर्माण सम्भव हुआ तथा संस्कृत की पाण्डुलिपियों का तहखाने वाले कक्ष में प्रदर्शन किया गया।

इस संग्रहालय में कुल ५०,००० संस्कृत की दुर्लभ पाण्डुलिपियों एवं पुस्तकों का संग्रह है। यहाँ वेद, उपनिषद, पुराण, व्याकरण, ज्योतिष, तन्त्र-स्तोत्र, आयुर्वेद, धर्मशास्त्र आदि विषयों पर प्राचीन ग्रंथ हैं। इस संग्रह की दुर्लभ पाण्डुलिपियाँ महाकाल संहिता, चक्रकौमदी-भाटार्क, मीमाँस रसयत्वलम्, बौधायन श्रौत सूत्रम्, पाण्डवचरितम्, गीत गोविन्द, जहाँगीरविरुदावली, हरिविजय आदि हैं। संग्रह में १७१ फारसी तथा ३०५ हिन्दी के हस्तलेखों का संग्रह है। फारसी के ग्रन्थों में १९वीं शती ई० में रचित महाभारत का आदि पर्व का अनुवाद ऐतिहासिक परिवेक्ष में महत्वपूर्ण है। संस्कृत हस्तलेखों में निम्न ग्रन्थ विशेष महत्वपूर्ण हैं जिनका प्रकाशन कार्य भी सम्पन्न हो चुका है।

(१) महाकाल संहिता: — इसमें कुल तीन खण्ड हैं। इसमें भगवती काली की आराधना के साथ देवी का सङ्गोपाङ्ग वर्णन के साथ तन्त्र-मन्त्र का उल्लेख किया गया है। इसमें शारदी एवं वासन्ती दुर्गा पूजा की पद्धति तथा पूजा का वर्णन विस्तार से किया गया है। प्रतिमा विज्ञान की दृष्टि से यह ग्रन्थ उपयोगी है।

(२) चक्र कौमदी : — यह तन्त्र पर एक महत्वपूर्ण ग्रन्थ है तथा इसकी रचना १९वीं शती में पं० बद्रीनाथ ने की थी। इसमें षट् चक्रों का विस्तार से वर्णन प्रस्तुत किया गया है।

(३) जातक माला : — इसके रचनाकार आर्यशूर हैं। इस ग्रन्थ में बुद्ध के पूर्व जन्मों की घटनाओं का उल्लेख हुआ है। इस पुस्तक में कुल ३४ कथाओं को संकलित किया गया है। इस ग्रन्थ पर शोध प्रबन्ध लिखा जा चुका है।

(४) अनेकान्तवाद :- इस ग्रन्थ में अनेकान्तदर्शन का प्रतिपादन हुआ है। यह दर्शन अहिंसा को पुष्ट करने वाली विचारधारा है, जो जैन दर्शन की विचारधारा से सम्बन्धित है। इस ग्रन्थ का प्रकाशन कार्य हो चुका है।

(५) भाट्टार्क :—इस ग्रन्थ के रचनाकार नीलकण्ठ भट्ट हैं। यह मीमांसा ग्रन्थ है। ग्रंथ में ग्रन्थकार ने अपने पूर्ववर्ती मीमांसकों तथा नैयायिकों द्वारा स्वीकृत पदार्थों की परीक्षा करके पूर्व मीमांसा दर्शन में दिये गये पदार्थों को भाव तथा अभाव दो भागों में बाँट कर भाव पदार्थों में द्रव्य गुणसमान्य आदि आठ भाव पदार्थों को स्वीकार किया है।

(६) हरिविजयम् :—यह ऐतिहासिक दृष्टि से अति महत्वपूर्ण है इसके रचनाकार राजानक रत्नाकर हैं जो काश्मीर के राजा अवन्ति वर्मा के दरबारी कवि थे। यह महाकाव्य ४० सर्गों में विभक्त है तथा इसमें कुल ५३३४ श्लोक हैं। महाकाव्य में शिव द्वारा अंधकासुर राक्षस के वध का वर्णन है। इसके प्रथम खण्ड के प्रकाशन का कार्य सम्पन्न हो चुका है।

(७) भर्गवतन्त्रम :—वैष्णव आगम के इस ग्रन्थ में आठ अध्याय हैं जिनमें क्रमशः अर्चनातन्त्र, वैशिष्ट्य्, वैष्णवतन्त्र की विस्तृत, आलय निर्माण विधि वस्तु विषय आदि का विस्तार से विवरण है।

(८) झासीश्वरीचरितम :—यह ग्रंथ ऐतिहासिक दृष्टि से विशेष महत्वपूर्ण है। इसके रचनाकार श्री सुबोध चन्द्र पन्त हैं तथा अब तक के लिखे गये महाकाव्यों में इसका महत्वपुर्ण स्थान है। इसमें झांसी की रानी श्रीमती लक्ष्मी बाई का स्वतन्त्रता संग्राम के सम्बन्ध में ललित एवं मधुर वर्णन है। यह स्वतन्त्रता संग्राम सनानी का संस्कृत में अत्यन्त दुर्लभ पाण्डुलिपि है। इस महाकाव्य का प्रकाशन कार्य हो चुका है।

संग्रहालय की पाण्डुलिपियों का संग्रह क्रय, दान या सर्वक्षण के द्वारा किया गया है। केन्द्रोय शिक्षा एवं संस्कृत विभाग के सहयोग से पाण्डुलिपि संग्रह परियोजना के अन्तर्गत कई स्थानों से जाकर पाण्डुलिपियों का क्रय किया गया। अभी हाल में ४१५० पाण्डुलिपियाँ संग्रहालय को प्राप्त हुईं। इस परियोजना के अन्तर्गत वाहन की व्यवस्था की गई। संग्रहालय में हस्त लेखों के लिए एक क्रय समिति गठित की गई जिसके अध्यक्ष डा० सतीशचन्द्र काला हैं। १९८२ में वाराणसी के श्री ध्रुवराम यादव से दुर्लभ पाण्डुलिपियाँ प्राप्त की गईं। उत्तर प्रदेश के इटावा आदि जनपदों का दौरा किया गया।

इस योजना के अन्तर्गत एक परियोजना अधिकारी, शोध सहायक, एक पाण्डुलिपि पंडित के पद स्वीकृत किये गये हैं। संग्रहालय में एक संग्रहलायाध्यक्ष एवं सह-संग्रहालयाध्यक्ष के पद पहले से ही हैं। पाण्डु-लिपि संग्रह परियोजना के अन्तर्गत सर्वप्रथम संग्रहालयाध्यक्ष एवं उसके सहयोगी कर्मचारियों को गाँवों का दौरा कर पाण्डुलिपियों के संग्रह कार्य करना चाहिये। संग्रहालय के तकनीक अधिकारियों को हर एक जिले में दौरा कर संग्रह में वृद्धि करनी चाहिये। इस कार्य में संग्रहालय कर्मचारियों को पुरातत्व सर्वेक्षण विभाग, पुरावशेष रजिस्ट्रीकरण अधिकारी से मिलकर एक सम्मिलित रूप से कार्यक्रम बनाकर यह कार्य करना चाहिये। वास्तव में इस समय इस योजना का कार्यान्वयन उस रूप में नहीं हो रहा है जिस रूप में होना चाहिये। परियोजना के अन्तर्गत कार्यरत शोध सहायकों का कार्य पाण्डुलिपियों के पठन-पाठन एवं रख-रखाव में ही सीमित रह गया है, जबकि उन्हें विभिन्न क्षेत्रों और गाँवों में दौरा कर पाण्डुलिपियों के सर्वेक्षण करने की आवश्यकता है। सबसे उचित यह होगा कि इस कार्य के लिये फील्ड सहायक नियुक्ति किये जांय जो गाँवों में सायकिल से दौरा कर संग्रहालय अध्यक्ष को वहाँ की पाण्डुलिपियों की सूचना दें। तत्पश्चात वाहन द्वारा उन्हें संग्रहालय में लाकर सुरक्षित रखा जाय, जिससे शोधकर्ताओं को इससे सुविधायें प्राप्त हो सके। संग्रहालय के अधिकारियों को पाण्डुलिपियों के संग्रह को दिशा में निम्नलिखित प्रयत्न करने की आवश्यकता है।

(१) भारत के विभिन्न समाचार पत्रों में विज्ञापन दे कर के।

(२) पाण्डुलिपि के धारकों से सम्पर्क कर के।

(३) क्रय समिति की बैठक कई विभिन्न स्थानों पर समय-समय पर आयोजित कर के।

(४) देश के महत्वपूर्ण संस्थाओं में पोस्टर लगा कर के।

(५) कर्मचारियों को देहातों में भेजकर गाँव के सुदुर क्षेत्रों का सर्वेक्षण करवा कर के

(६) रेडियो, टेलीविजन, समाचार पत्रों पर पाण्डुलिपि योजना के संग्रह पर चर्चा कर के।

(७) विभिन्न पत्रिकाओं में विज्ञापन दे कर के।

(८) एक्टीक्वीट एक्ट १९७२ में पाण्डुलिपि धारक का पंजीकरण के सम्बन्ध में छूट दे कर के।

इस सम्बन्ध में क्रय समिति की बैठक में पंजीकरण अधिकारी को भी बुलाना चाहिये। संग्रहालय अपंजीकृत पाण्डुलिपि को धारकों से क्रय कर सकते हैं साथ ही पंजीकरण अधिकारी को पंजीकरण के लिये आवेदन पत्र भरवा कर स्थानान्तरण की कार्यवाही कर लेनी चाहिये जिससे पाण्डुलिपियों का पंजीकरण संग्रहालय के नाम किया जा सके।

(६) पाण्डुलिपि संग्रह के लिये वर्तमान कर्मचारी पर्याप्त नहीं हैं। इसके लिये दो फील्ड सहायक के पद का सृजन होना चाहिये जिनको पाण्डुलिपि संग्रह सम्बन्धी प्रक्रियाओं से परिचित कराना आवश्यक है।

हस्तलेख के आधुनिक वैज्ञानिक संरक्षण के लिए लघु प्रयोगशाला स्थापित हो चुकी है। यहीं जेराक्स मशीन एवं माईक्रोफिलम की भी व्यवस्था है। एक प्रातिलिपिक सहायक और रसायन सहायक के पद भी सृजन होने की आवश्यकता है।

संग्रहालय के अन्तर्गत एक दुर्लभ पुस्तकालय है जिसमें ५०,००० तक की पुस्तकें एवं पत्रिकांयें हैं। यहाँ डेढ़ सौ पत्रिकांयें विनिमय के आधार पर मंगाई जाती हैं। स्वर्गीय प्रो० क्षेत्रेश चन्द्र चटोपाध्याय के निजी समस्त दुर्लभ ग्रन्थ एवं पत्रिकाओं को सवा लाख रुपये में क्रय किया जा चुका है। इस संग्रहालय ने कई महत्वपूर्ण प्रकाशन किये हैं। गंगानाथ झा केन्द्रीय संस्कृत विद्यापीठ शोध पत्रिका का प्रकाशन होता है। अब तक कुल ३८ अंक प्रकाशित हो चुके हैं। अन्य महत्वपूर्ण प्रकाशनों में एनुबेल बिबलियोग्राफी आफ इन्डोलाजी एण्ड संस्कृत डाकूमेन्टस तथा मार्डन असमीज लिट्रेचर आदि हैं। संग्रहालय देश के कलाविद, पुराविद आदि के विशिष्ठ व्याख्यानमाला का आयोजन किया करता है। इसके अतिरिक्त अनुसंधान को प्रोत्साहन के लिये हर गुरुवार को साप्ताहिक बैठक आयोजित की जाती है। इन समस्त पाण्डुलिपियों की सूचीवध किया जा चुका है। ११५०० पाण्डुलिपियों की मुद्रित सूचीपत्र जो पांच भागों में विभक्त है प्रकाशित हो चुका है।

इस संग्रहालय की प्रमुख समस्या स्थान की कमी, कुशल संग्रहालय विज्ञान में प्रशिक्षित कर्मचारियों का अभाव है। वर्तमान समय में संग्रहालय एवं विद्यापीठ का पुस्तकालय एक ही कक्ष में स्थापित है; यदि कोई दर्शक प्रदर्शित पाण्डुलिपियों को अवलोकनार्थ आता है तो उसको पुस्तकालय में होकर जाना पड़ता है, जिससे पाठकों एवं शोधकर्ताओं को बाधा उत्पन्न होती है। एक नये विशाल सभागृह निर्मित कर उसमें संग्रहालय स्थापित किया जाना चाहिये। संग्रहालय के तकनीक कर्मचारियों को संग्रहालय विज्ञान

का प्रशिक्षण दिया जाना अति आवश्यक है। संग्रहालय में लिपिक वर्ग की संख्या तकनीक कर्मचारियों से अधिक है। यह अच्छा हो कि लिपिकों के स्थान पर प्राविधिक सहायकों की नियुक्ति की जानी चाहिये। पुस्तकालय में भी कर्मचारियों की संख्या पाठकों से कहीं अधिक है। इतने बड़े पुस्तकालय में एक सहायक पुस्तकालय अध्यक्ष एवं उनके एक सहायक का पद पर्याप्त है। पुस्तकालय अध्यक्ष का कार्य विद्यापीठ का कोई अध्यापक देख सकता है। लिपिक वर्ग के कर्मचारियों की वृद्धि से कर्मचारियों में ट्रेड यूनियन गतिविधियों में वृद्धि होती है, विद्यापीठ का कार्य सुचार रूप से चलने में असुविधा होती है।

क्षेत्रीय अभिलेखागार, रिकार्ड संग्रहालय, इलाहाबाद

क्षेत्रीय अभिलेखागार संग्रहालय इलाहाबाद के रामबाग रेलवे स्टेशन से एक किलोमीटर दूरी पर राजकीय इन्टर कालेज के प्रांगण में स्थापित है। १९२२ ई० में, Indian Historical Record Commission ने उत्तर प्रदेश शासन से अनुरोध किया कि उत्तर प्रदेश में ऐतिहासिक शोध के लिये एक केन्द्रीय रिकार्ड कार्यालय का होना अत्यन्त आवश्यक है। उत्तर प्रदेश सरकार ने जून १९४७ ई० में ५३, महात्मा गांधी मार्ग, इलाहाबाद में एक केन्द्रीय रिकार्ड कार्यालय की स्थापना की जिसमें ऐतिहासिक महत्व के रिकार्ड का संग्रह कार्य आरम्भ हुआ। १९४९ ई० में डा० वी० एन० सालेतूर इस विभाग के कीपर नियुक्त हुये। डा० सालेतूर के मार्ग दर्शन में उत्तर प्रदेश के सभी कार्यालयों को १९३५ ई० तक के अभिलेखों की सूची तैयार कर उनको इस कार्यालय में संग्रहित किया गया। इनके संरक्षण तथा प्रकाशन की दिशा में उल्लेखनीय प्रगति हुई। १९५९ में इस कार्यालय का नाम राज्य अभिलेखागार रखा गया तथा डा० के० पी० श्रीवास्तव इसके विभागाध्यक्ष बने। १९६१ ई० में वर्तमान क्षेत्रीय अभिलेखागार कार्यालय का शुभारम्भ हुआ तथा इसके एक कक्ष में दुर्लभ पाण्डुलिपियों की एक प्रदर्शनी आयोजित कर संग्रहालय का रूप दिया गया। १९७४ में क्षेत्रीय अभिलेखागार को स्वतन्त्र कार्यालय के रूप में कार्य करने का मौका मिला। यहाँ दुर्लभ पाण्डुलिपियों एवं अभिलेखों का प्रदर्शन एक कक्ष में किया गया। यहाँ की समस्त संस्कृत पाण्डुलिपियों के लिये एक अन्य स्वतन्त्र कार्यालय पाण्डुलिपि पुस्तकालय स्थापित हुआ जिसको क्षेत्रीय अभिलेखागार के समतुल्य दर्जा दिया गया।

इस अभिलेखागार में कुल ६-७ लाख रिकार्ड एवं फारसी पाण्डु-लिपियों का संग्रह है। यहाँ पर डिस्ट्रिक्ट रिकार्ड, कमिश्नरी रिकार्ड, हाईकोर्ट के रिकार्डों एवं दुर्लभ छायाचित्र उपलब्ध हैं।

यहाँ अलीगढ़, इलाहाबाद, अल्मोड़ा, आजमगढ़, बाँदा, फर्रुखाबाद, गाजीपुर, जालन्धर, कानपुर, मेरठ, वाराणसी, टेहरी गढ़वाल, रामपुर, लखनऊ, ऐटा, फतेहपुर, के १८वीं श० ई० से लेकर १९४७ तक के स्वतन्त्रता संग्राम सेनानियों के अभिलेख प्रदर्शित हैं। आजादी की लड़ाई में शहीदों पर मुकदमों के फैसले आदि के दुर्लभ अभिलेख यहाँ सुरक्षित हैं।

यहाँ का प्राचीनतम् रिकार्ड शेरशाह सूरी की सनद है। सोलहवीं शताब्दी ई० के प्रथम चरण का महत्वपूर्ण यह फरमान फारसी तथा हिन्दी द्विभाषी है। शेरशाह सूरी के सिक्कों पर भी द्विभाषी अभिलेख मिलते हैं। इलाहाबाद में जहाँगीर ने मुगल सम्राट अकबर के विरुद्ध बगावत की। उसका भी रिकार्ड क्षेत्रीय अभिलेखागार में उपलब्ध है। इलाहाबाद किले में जहाँगीर ने एक काले पत्थर का सिंहासन निर्मित करवाया था जो उसने बादशाह बनने के छः वर्षों के बाद आगरा में स्थानान्तरित कर दिया। जहाँगीर के सिंहासन पर बैठने पर उनका नाम सिंहासन पर सुल्तान सलीम उत्कीर्ण किया गया। राज्य संग्रहालय लखनऊ में एक मुगलकालीन सिक्का प्रदर्शित है जिसमें सुल्तान सलीम एवं अकबर दोनों लिखा है। फरमान पर भी सुल्तान सलीम लिखा है। फरमान, सिंहासन एवं सिक्कों पर सुल्तान सलीम का नाम उत्कीर्ण है, जो जहाँगीर के बगावत का पुरातात्विक प्रमाण भी माना जा सकता है। तख्त (सिंहासन) पर अभिलेख उत्कीर्ण करने वाला अकबर का समकालीन अब्दुल्ला मसकीन रकम था जिसने प्रयाग प्रशस्ति अभिलेख पर जहाँगीर का अभिलेख उत्कीर्ण करवाया था। तारीख फिरोजशाही में प्रयाग प्रशस्ति को वर्तमान स्थान में लाने का उल्लेख हुआ है। अकबर के तृतीय वर्ष १५५९ ई० का एक बैरम खाँ का हुकुमनामा भी यहां प्रदर्शित है, जो शाह अब्दुल कादिर के लिये है जिसको १५०० बीघे जमीन कस्बा प्रयाग में देने का उल्लेख हुआ है। इस रिकार्ड के आधार पर विद्वानों का मत है कि प्रयाग अकबर के समय तक कस्बा हो था किन्तु गुप्तकालीन सील जो प्रयाग में भरद्वाज आश्रम के टीले से प्रो० बी० बी० लाल की उत्खनन द्वारा प्राप्त हुई है तथा द्रौपदी घाट से ७०० ई० पू० प्राचीन के एन० बी० पी० मृदभाण्ड का प्राप्त होना प्रयाग की

प्राचीनता ७००ई० पू० तक निर्धारित करते हैं। जो स्थान दीर्घकालीन समय तक आवासित रहा तथा धार्मिक स्थल रहा वह नगर के रूप में तो अवश्य विकसित हो गया होगा। उपरोक्त फरमान में प्रयाग कस्बा उल्लेख के आधार पर से मात्र इतना भी अभिप्राय लगाया जा सकता है कि अब्दुल कादिर को दी गई भूमि प्रयाग कस्बा का भाग था। प्रयाग रेलवे स्टेशन, दारागंज, चाँदपुरसलोरी का क्षेत्र प्रयाग कस्बा के अन्तर्गत था, किन्तु अतरसुईया, खुसरूबाग, द्रोपदीघाट वाला भाग प्रारम्भिक ऐतिहासिक काल से आवासित था तथा वहीं प्राचीन प्रयाग नगर था। इन क्षेत्रों से हाल में पाषाण मूर्तियां भी पंजीकृत की गई हैं। ईशा अब्दुल कादिर की समाधि निराला जी की मूर्ति के समीप दारागंज में स्थित है। वह प्राचीन प्रयाग कस्बा रहा होगा। शाहजहाँ के पुत्र दारा के मशहूर उस्ताद का रिकार्ड यहाँ उपलब्ध है जिन्होंने दारा को सूफी मत की तालीम दी थी। उसके दो उस्ताद बाबालाल जोगी तथा शाहीब उल्ला इलाहाबादी थे। श्री शाहीब उल्ला की मजार इलाहाबाद के कीडगंज मुहल्ले में है।

यहाँ संग्रहित महत्वपूर्ण निम्न प्राचीन ग्रंथ का भी संग्रह है।

(1) Inshai Abu Fazal : इस ग्रंथ का संकलन शेख अबुल फजल के भतीजे अब्दुल समद अफजल ने किया। इसमें अब्दुल फजल के कुल १०० पत्र हैं जिसे उन्होंने बादशाह अकबर की तरफ से अब्दुला खान को लिखा था।

(2) Ruqueti Alamgiri : इसमें सम्राट औरंगजेब के निजी एवं सरकारी पत्रों का संग्रह है जो उसने अपने पुत्र एवं अन्य अधिकारियों को लिखे हैं। इसमें कुल ३०० पृष्ठ हैं।

(3) Ain Akbari : यह शेख अब्बुल फजल द्वारा लिखित ग्रंथ है। इसमें कुल ७५० पृष्ठ हैं।

4) Mivatul Agualim : यह मो० खलीलउद्दीन द्वारा लिखित ग्रन्थ है। इसमें उत्तरी भारत की भौगोलिक स्थित का वर्णन है। यह हिजरी सम्वत् १२३३ में लिखी गई है। इसमें कुल ९३ पृष्ठ है।

(5) Labbut Tawarikh : यह ग्रंथ हिजरी सम्वत् ११०६ में राय विद्वान द्वारा लिखा गया है। इसमें दिल्ली, द० भारत, गुजरात, मालवा, खानदेश, बुरहानपुर, बंगाल, जौनपुर, सिन्ध, मुल्तान तथा काश्मीर के इतिहास को क्रम से लिखा गया है।

(6) **Khulasatu Tawarikh** : इसमें कुल ६७२ पृष्ठ हैं तथा इसका संकलन सुजान राय द्वारा किया गया है। इसमें भारत का प्राचीन काल से अन्तिम मुगल काल तक का इतिहास लिखा है। इसकी दो प्रति उपलब्ध हैं।

(7) 1857-58 ई० की दैनिक नन्दनी उर्दू भाषा की डायरी है, जिसमें लखनऊ, बर्मा, ईरान, कलकत्ता के १९५७-५८ के समाचार पत्रों की सूची दी गई है।

(8) **Tuzuki Taimuri** : यह एक राजनीति शास्त्र एवं शैन्य विज्ञान पर लघु पुस्तक है।

(9) Mathnawiby : इसके लेखक अब्दुल जलील विलग्रामी हैं। इसमें दिल्ली के बादशाह फारूख शियर तथा राजा रणजीत सिंह राठोर की पुत्री के साथ विवाह का वर्णन है। यह पुस्तक २१ अक्टूबर १८४२ ई० को लिखी गई।

उपरोक्त सभी ग्रंथ फारसी के हैं तथा इनकी तिथि अन्तिम मुगलकाल तक निर्धारित की गई है।

इस संग्रहालय में स्वतन्त्रता संग्राम सेनानियों का १८५७ ई० से १९४७ ई० तक का सम्पूर्ण रिकार्ड संग्रहित है। रानी झाँसी के दस्तावेज, जोखनवाला बाग के नरसंहार के अभिलेख भी यहाँ प्रदर्शित हैं। शहीद चन्द्रशेखर आजाद के दुर्लभ छाया चित्र एवं उनके रिकार्ड इस कार्यालय में उपलब्ध हैं। आजाद की पुलिस मुठभेड़ में मृत्यु का समाचार के सम्बन्ध में समाचार पत्रों की प्रतियां एवं रिकार्ड भी यहाँ संग्रहित हैं। यहाँ पं० मोतीलाल नेहरू, श्रीमती कमला नेहरू, जवाहरलाल नेहरू, फिरोज गाँधी, श्रीमती विजयलक्ष्मी पंडित, इन्दिरा गांधी का नमक आन्दोलन एवं आजादी की लड़ाई में जो सजा एवं जुर्माने हुये उनके दस्तावेज संग्रहित हैं। नेहरू परिवार पर जुर्माना अंग्रेज सरकार ने किया तथा जुर्माना देने से इन्कार करने पर श्रीमती पंडित का कार ६०० रु० में बेचकर जुर्माना दिया गया उसका रिकार्ड भी यहाँ प्रदर्शित है। शौकत अली एवं मोहम्मद अली के पत्रों का संग्रह यहाँ है जिसमें महात्मा गाँधी का उल्लेख हुआ है।

इस कार्यालय के समस्त रिकार्ड को गार्ड फाइल में सुरक्षित कर लिया गया है। **Pre-mutiny Record** से ले कर १९४६ ई० तक का

समस्त रिकार्ड सूचीवद्ध कर लिया गया है। रिकार्ड की list एवं catalogue प्रकाशित कर लिया गया है।

इस संग्रहालय ने कुल २२ प्रकाशन किये हैं। शोधकर्ताओं को रिकार्ड, पाण्डुलिपि की सूची एवं संक्षित विवरण दिया जाता है। इस संग्रहालय की प्रमुख समस्या संरक्षण के लिए प्रयोगशाला एव संग्रहालय इमारत का अभाव है। तकनीक कर्मचारियों के पदों का सृजन नहीं किया गया है, जिसके कारण पाठकों को रिकार्ड उपलब्ध कराने में असुविधा होती है। यह कार्यालय उत्तर प्रदेश सांस्कृतिक कार्य विभाग के अधीन है। इसका विभागाध्यक्ष निदेशक, सांस्कृतिक कार्य विभाग एवं कार्यालय अध्यक्ष क्षेत्रीय अभिलेख अधिकारी है।

हिन्दी साहित्य सम्मेलन हिन्दी संग्रहालय

हिन्दी संग्रहालय हस्तलेख एवं हिन्दी भाषा तथा साहित्य की सम्पदा की रक्षा के लिये एक लधु संग्रहालय है। संग्रहालय इलाहाबाद रेलवे स्टेशन से एक किलोमीटर की दूरी पर सम्मेलन मार्ग पर हिन्दी साहित्य सम्मेलन भवन के सभागृह के ऊपरी कक्ष में स्थापित है। इस संग्रहालय की स्थापना एवं उद्घाटन स्वर्गीय राष्ट्रपिता महात्मा गाँधी ने ५ अप्रेल, १९१६ ई० में किया था। यह संग्रहालय हिन्दी साहित्य सम्मेलन संस्था के अधीन है तथा इसके नित्य कार्य के लिये एक संग्रहालयाध्यक्ष नियुक्त है। इस संग्रहालय का मुख्य उद्देश्य हिन्दी की हस्तलिखित प्राचीन सामग्री तथा हिन्दी भाषा एवं साहित्य के निर्माताओं के स्मृति चिन्हों की खोज करना, हिन्दी की प्रकशित पुस्तकों तथा अन्य अध्यापन सामग्री का संग्रह एवं रक्षा करना तथा शोधकर्ताओं, साहित्यकारों एवं पाठकों को सामाग्री के उपयोग करने की सुविधा देना है। इस उद्देश्य की पूर्ति के लिये सम्मेलन द्वारा एक हिन्दी संग्रहालय स्थापित किया गया है। यह प्रयाग का सर्वमान्य प्राचीन प्रतिष्ठा प्राप्त संग्रहालय है जो शिक्षण संस्थाओं के अधीन संग्रहालयों की श्रेणी में रखा जा सकता है।

यहाँ का कुल ६५००० हिन्दी की सामग्री एवं वस्तुओं का संग्रह अनेकानेक कक्षों में प्रदर्शित है। हिन्दी संग्रहालय में ५४८६३ मुद्रित पुस्तकों ६६६ दैनिक पत्रों की प्रति, ८७९ साप्ताहिक पत्रों की प्रति, मासिक पत्रिकाओं की ३९१० प्रति और गजट की ५३२ जिल्दबंधी फाइलों में सुरक्षिर करके रखी गई है।

संग्रहालय सम्मेलन भवन के सभागृह के ऊपरी कक्ष में स्थापित है। जिसमें विविध विषयों की हस्तलिखित और प्रकाशित पुस्तकों एवं चित्रों को व्यवस्थित रखने के लिए कई कक्षों में विभाजित किया गया है, जिनमें मुद्रित कक्ष, रणवीर कक्ष, सूरज सुभद्रा कक्ष, राजर्षि टण्डन कक्ष, पुस्तकालय और अनुशीलन कक्ष, मुख्य हैं।

(१) मुद्रित ग्रन्थ कक्ष—इस कक्ष में संग्रहित अध्ययन सामग्री का प्रमुख भाग मुद्रित ग्रन्थों के रूप में है जो संग्रहालय में सुव्यवस्थित रखा गया है। इनका वैज्ञानिक तरीके से वर्गीकरण किया गया है। इस कक्ष में विभिन्न भाषाओं के विश्व कोष सन्दर्भ ग्रन्थ, भारतीय दर्शन, ब्राह्मण ग्रन्थ, उपनिषद, समाजशास्त्र, राजनीतिशास्त्र, अर्थशास्त्र, शिक्षा विधि, प्रशासन, चिकित्सा, कृषि, वास्तुकला, साहित्य, भूगोल, जीवनी, इतिहास विषयों पर प्रकाशित ग्रन्थों से लेकर अद्यतन ग्रन्थों का संग्रह है।

(२) रणवीर कक्ष—अमेठी का महाराज कुमार श्री रणन्जयसिंह के अनुज स्वर्गीय महाराज रणवीरसिंह की स्मृति में प्रदत्त हस्तलिखित ग्रन्थों का विशाल संग्रह इस संग्रहालय को प्राप्त हुआ है। इसी से कक्ष का नाम उनकी स्मृति में रणवीर कक्ष रखा गया है, इसी कारण कक्ष में पत्रों, स्मृति चिन्हों को संग्रहित किया गया है। इनमें महादेवी वर्मा, सुमित्रानन्दन पंत, माखन लाल चतुर्वेदी, फादर कमिल बुल्के, हरीकृष्ण प्रेमी, मैथली शरण गुप्त जयशंकर प्रसाद, सेठ गोविन्द दास, सुभद्रा कुमारी चौहान, प्रेमचन्द, दिनकर, आदि के पत्रों का विशेष संग्रह है।

(३) सूरज सुभद्रा कक्ष—हस्तलिखित ग्रन्थों के दूसरे कक्ष का नाम सूरज सुभद्रा कक्ष है। ग्वालियर निवासी सूरजराज धारीबाल ने संग्रहालय को २००० हस्तलिखित ग्रन्थों का महत्वपूर्ण संग्रह दिया है जिसको अलग कक्ष में प्रदर्शित किया गया है। कक्ष का नाम दानकर्त्ता और उनकी पत्नी सुभद्रा के नाम रखा गया है। संग्रह में प्राकृत, संस्कृत, हिन्दी आदि के अनेक भाषाओं के महत्वपूर्ण ग्रन्थ हैं।

(४) राजर्षि कक्ष—सम्मेलन के प्राण पुरुषोत्तमदास टंडन को जो भी वस्तुयें प्राप्त होती थीं, संग्रहालय को दान कर देते थे। टण्डन जी के समस्त वस्तुओं को इसी कक्ष में प्रदर्शित किया गया है जैसे अभिनन्दन पत्र, अशोक स्तम्भ कास्यपात्र आदि। उनकी जीवन के विभिन्न चित्र प्रदर्शित भी किया गया है।

(५) बसु कक्ष—स्वर्गीय मेजर वामनदास बसु विद्वान व्यक्ति थे। उनका अपना समृद्ध पुस्तकालय उनकी मृत्यु के बाद उनके पुत्र ने इस संग्रहालय को दान कर दिया। यह कक्ष शोद्यार्थी के लिए सर्वथा उपयोगी है। इसमें ५,००० ग्रन्थों का संग्रह जिल्द सहित है।

इस संग्रहालय का सम्पूर्ण संग्रह दान या क्रय द्वारा प्राप्त हुआ है। दुर्लभ सामग्री को टेबल शो केश में प्रदर्शित किया गया है। यह संग्रहालय आम जनता के लिये खुला है।

इस संग्रहालय में १८ दुर्लभ प्राचीन सिक्कों का संग्रह पुरातात्विक दृष्टि से विशेष महत्व का है। इसके अतिरिक्त अनेक ताम्रपत्र लेख, अभिलेख एवं मुद्राओं की प्रतिलिपियाँ भी संग्रहालय में सुरक्षित हैं।

पाण्डुलिपि कक्ष में संग्रहित ग्रन्थ १५वीं श० ई० से लेकर १९वीं श० ई० तक प्राचीन हैं। इसमें १८वीं शती० ई० का हस्तखित कुण्डलीनुमा सचित्र भागवत ग्रन्थ जिसमें अत्यन्त कलात्मक ३८ चित्र हैं एक काष्ट मंजुषा में सुरक्षित है। इसके अतिरिक्त सम्पूर्ण श्रीमद्भागवत गीता की एक अत्यन्त कलापूर्ण एवं गोलाकृत हस्तलेख शीशे में मढ़ा हुआ कक्ष में प्रदर्शित है। हस्तलिखित संग्रह के अनेक ग्रन्थ सर्वथा दुर्लभ एवं अप्राप्य हैं और उनका ऐतिहासिक, साहित्यिक तथा सांस्कृतिक दृष्टि से विशिष्ट महत्व है। संग्रहालय द्वारा 'आकर ग्रन्थमाला' के अन्तर्गत इस प्रकार के महत्वपूर्ण, ग्रन्थों को सुयोग्य विद्वानों से सम्पादित कर प्रकाश में लाने की योजना के अन्तर्गत अब तक निम्न नौ कृतिय प्रकाशित की जा चुकी हैं।

(१) करुणामरण नाटक (लच्छी राम)

(२) कृष्ण चन्द्रिका (राम प्रसाद वीर)

(३) दुअगोल्लास (गोविन्द दास)

(४) नवरस रंग (लोक मणि मिश्र)

(५) प्रागन भवरगीत (प्रागन कवि)

(६) बरवैरामायण गो० तुलसीदास)

(७) बाल चन्द्र बत्तीसी (मुनिवाल चन्द्र)

(८) माधवनल नाटक (राजकवि कैस)

(९) रतन हजारा (महाराज पृथ्वी सिंह रसनिधि)

संग्रहालय में अन्य महत्वपूर्ण प्रदर्षित वस्तुओं में लोकमान्य बाल गंगाधर तिलक का छाता, स्वर्गीय अब्बास तैयब जी की छड़ी, एक रुमाल, स्वर्गीय महर्षि कर्वे की छड़ी एवं मृत पात्र, विशेष महत्व की हैं। पुराने साहित्यकारों की अन्य महत्वपूर्ण व्यक्तिगत सामग्री में स्वर्गीय जगन्नाथ प्रसाद चतुर्वेदी जी का दांतों का सेट, कलम-दवात, चश्मा आदि हैं। स्वर्गीय राजा लक्ष्मण सिंह की दवात, चौगाँ और साफा, स्व० राष्ट्रकवि मैथली शारण गुप्त जी की कारावासी कमीज, स्व० कृष्णविहारी मिश्र का ऐनक, गरम कोट, बनियाइन तथा काली टोपी। स्व० जगन्नाथ प्रसाद रत्नाकर का चिलम सितार, सिल्कन साफा, जाकिट, डंडा, कोट, ब्रिजिस आदि। स्व० लक्ष्मीधर बाजपेयी जी के दांतों का सेट, कलमदान, एवं लेखनी तथा स्वर्गीय बद्रीनारायण चौधरी, प्रेमघन जी की जामदानी अचकन, कालिबदार टोपी, चश्मा, टैबल घड़ी, कलमदान, आदि।

इस संग्रहालय में साहित्यकारों के ३०० महत्वपुर्ण पत्रों का संग्रह है जिनमें अधिकांश ७० वर्षों से ज्यादा प्राचीन हैं। इसी प्रकार १२७ विशिष्ठ साहित्यकारों के परिचय-पत्र भी गार्ड फाइलों में सुरक्षित हैं। संग्रह में पुराने विशिष्ट साहित्यकारों के अनेक अत्यन्त महत्वपूर्ण एवं दुर्लभ चित्र भी फोटो एलबमों में संग्रहित हैं। नये प्राप्त वस्तुओं में श्री जयचन्द्र विद्यालंकार, डा० हजारी प्रसाद द्विवेदी, आचार्य विश्वनाथ प्रसाद मिश्र, श्री वियोगी हरि, श्री श्याम नारायण पाण्डेय, आचार्य सीताराम चतुर्वेदी, डा० नामवार सिंह, डा० हरवंश लाल शर्मा, डा० कर्णसिंह तथा न्यायमूर्ति सुरेन्द्र नारायण द्विवेदी, के चित्र संग्रहालय को प्राप्त हुये हैं। इसके साथ ही अन्य महत्वपूर्ण अवसरों पर ७५८ छोटे-बड़े चित्र एवं ग्रुपचित्र तथा अलबम आदि भी संग्रह हेतु प्राप्त हुये हैं। गोस्वामी तुलसीदास जी की हस्तलिखित (लिपि) में प्रयाग उच्च न्यायलय में संग्रहित उनकी पंचनामे की ३ फोटो कापियाँ तथा राजर्षि टण्डन के पत्र की प्रति, भारत रत्न प्राप्ति उपाधि के प्रशस्ति को प्रति सग्रहालय में प्रदर्शित हैं।

इसके साथ ही डा० नवल बिहारी मिश्र जी के यहाँ से ही प्रात फारसी के उपरोक्त ग्रन्थ तथा राजकीय फरमानों के बड़े विवरण पत्र एक स्थानीय फारसी भाषा के विद्वानों द्वारा बनवा लिया गया है। डा० मिश्र के संग्रह में जो संग्रहालय को भेंट स्वरूप प्राप्त हुआ उनमें हिन्दी संस्कृत भाषा की ८०७ हस्तलिखित एवं ६ लीथोटाइप में मुद्रित उर्दू-फारसी के हस्तलिखित ग्रन्थ आदि महत्वपूर्ण हैं। इन सभी संग्रह को संग्रहालय में अलग से कक्ष व्यवस्थित कर दिया गया है।

कुछ वर्षों पूर्व कक्ष में संग्रह हेतु सोवियत विद्वान डा० प्यौतर अलिक्से वारात्रिकोप की ३० सितम्बर, १९७८ के विशेष दीक्षान्त समारोह में प्रदत्त प्रशस्ति की दो प्रतियाँ प्राप्त हुई।

श्री जगन्नाथ चतुर्वेदी के परिवारजन से उनको साहित्य भूषण उपाधि का प्रतिष्ठा-पत्र हि० सा० सम्मेलन की लाहौर अधिवेशन में सभापति का बिल्ला तथा स्मृति संग्रह हेतु प्राप्त हुये हैं।

नई प्राप्त सामग्री में साहित्यकारों के ५० महत्वपूर्ण पत्र प्राप्त हुये जिनमें राजर्षि टण्डन, बाबू श्यामसुन्दर दास एवं आचार्य किशोरी दास बाजपेयी के पत्र विशेष उल्लेखनीय हैं।

संग्रहालय में मुद्रित ग्रन्थों तथा हस्तलिखित पाण्डुलिपियों एवं अन्य अध्ययन सामाग्री की वर्गीकृत कर सूचीबद्ध कर Accession Register में पंजीकृत कर लिया गया है। संग्रहालय में १२००० हस्तलिखित ग्रंथों की वृहद सूची "हस्तलिखित ग्रन्थों की विवरणात्मक सूची" प्रकाशित हो गयी है। संग्रह के संस्कृत, प्राकृत हस्तलिखित ग्रन्थों की विवरणात्मक सूची भी दो भागों में मुद्रित हो चुकी है। ग्रन्थों का एक लघु इन्डेक्स कार्ड तैयार कर उनको बाँस के कागज में लपेट कर गोदरेज की आलमारी एवं शो-केशों में व्यवस्थति कर दिया गया है। हस्तलेख संग्रह का Classified ग्रन्थ पंजिका निर्मित कर उनका पंजीकरण क्रमवार विषयानुसार किया गया तथा उनके बड़े विवरण पत्रांक रिकार्ड (Catlogue card) के लिए सुरक्षित किये गये। हस्तलिखित ग्रन्थों के अन्तर्गत उपलब्ध चित्रों का विवरण तथा उनकी कुल संख्या एक रजिस्टर पर अंकित की गई है। संग्रहालय विभिन्न अवसरों पर प्रदर्शनी व्याख्यानमाला का आयोजन किया करता है। १३ अप्रैल, १९७८ को दिल्ली में स्व० जगन्नाथ प्रसाद चदुर्वेदी के पुण्यस्मृति में प्रदर्शित ग्रन्थों के विमोचन के अवसर पर उनकी निजी वस्तुओं की प्रदर्शनी आयोजित की गई। हस्तलेखों के अध्ययन के लिगे शोध छात्रों को सुविधा प्रदान की जाती है। कतिपय दुर्लभ हस्तलेखों, साहित्यकारों के पत्रों, चित्रों की फोटोकापी विदेशों के छात्रों को उपलब्ध कराई गई है। इस संग्रहालय में एक चलचित्र रिकार्ड की आवश्यकता है जिससे दर्शकों को चलचित्रों के द्वारा देश के साहित्यकारों एवं कवियों की संक्षिप्त जीवनी झाँकी दिखाने की आवश्यकता है।

इस संग्रहालय की प्रमुख समस्या पाण्डुलिपियों के संरक्षण के लिये रसायनिक प्रयोगशाला, पाण्डुलिपियों के प्रतितेथा करने के लिये जीरोक्स

यन्त्र तथा उनके प्रदर्शन के लिये पर्याप्त स्थान का अभाव है। वर्तमान संग्रहालय एवं पुस्तकालय सभा भवन में स्थापित है। दर्शक संग्रहालय में पुस्तकालय से होकर जाते हैं जिससे पाठकों को असुविधा होती है। संग्रहालय के लिये अलग भवन की आवश्यकता है। संग्रहालय कर्मचारियों को गांवों में दौरा करा कर साहित्य की दुर्लभ सामग्री का संग्रह करना चाहिये। प्रयाग में अन्य स्थानों पर जो हिन्दी के कवियों की वस्तुयें हैं उसे वहां स्थानान्तरित करना चाहिये। देश के अन्य स्थानों में संग्रहित हिन्दी की सामग्री यहां संग्रहित कर इस संग्रहालय को राष्ट्रीय हिन्दी संग्रहालय का रूप देना चाहिये। संग्रहालय कर्मचारियों को संग्रहालय विज्ञान की तकनीक जानकारी का प्रशिक्षण दिया जाना चाहिये। संग्रहालय में एक सह-संग्रहालय अध्यक्ष एवं तकनीक सहायकों के पदों की आवश्यकता है।

सन्दर्भ ग्रन्थ सूची

१. त्रिपाठी जी० सी० १९८२ सम्पादित, उशती गंगानाथ झाँ केन्द्रीय संस्कृत विद्यापीठ पत्रिका, इलाहाबाद।

2. Saletore, G. N., 1958, An Alphabetical Index of Sanskrit Manuscripts in the State Archives, U. P., Allahabad.

3. Pandey S. N., 1983, Descriptive Catalogue of Manuscript Library of State Manuscript Office, Part I (Press) Allahabad.

4. Saletore, G. N., 1959, Administrative Report of the Government Central Record Office, Uttar Pradesh, Allahabad.

5. An Alphabetical Index of Persian, Arabic and Urdu Manuscript in the State Archives, U. P.

6. Srivastava, K. P., 1964, Mugal Farman, Allahabad.

७ द्वारिका प्रसाद शास्त्री १९७१, हिन्दी संग्रहालय, हिन्दी साहित्य सम्मेलन प्रयाग, संग्रहालय पुरातत्व पत्रिका अंक १९-२० लखनऊ।

मैं डा० जीनेश्वर झाँ, संग्रहालय अध्यक्ष गंगा नाथ झाँ

संग्रहालय, श्री प्रभात शास्त्री, श्री श्याम कृष्ण पाण्डे, प्रधान मन्त्री एवं सहायक सचिव हिन्दी साहित्य सम्मेलन संग्रहालय इलाहाबाद, श्री एस० एन० पाण्डे, पान्डुलिपि एवं अभिलेख अधिकारी, इलाहाबाद, श्री गिरीश चन्द्र जोशी, भूतपूर्व क्षेत्रीय अभिलेख अधिकारी, इलाहाबाद, श्री ओम प्रकाश श्रीवास्तव, क्षेत्रीय अभिलेख अधिकारी, इलालाबाद; श्री जलालुद्दीन तथा श्री राम अवध यादव, सभी प्राविधिक सहायक क्षेत्रीय अभिलेखागार इलाहाबाद का अति आभारी हूँ कि उन्होंने उपरोक्त संग्रहालयों के विषयों में सूचनायें प्रदान कीं ।

लघु संग्रहालय एवं उनकी समस्यायें

लघु संग्रहालय राष्ट्र की सांस्कृतिक उत्थान में महत्वपूर्ण भूमिका अदा करते हैं। यह संग्रहालय स्थानीय पुरा-सम्पदा का प्रदर्शन करके प्राचीन संस्कृति की जानकारी प्रदान कर स्थानीय समाज को जागृत करते हैं। लघु संग्रहालय देश के बड़े संग्रहालयों की आधारशिला है तथा इतिहास लेखन में दुर्लभ पुरा साक्ष्य प्रस्तुत करते हैं। लघु संग्रहालयों को निम्न श्रेणी में विभाजित किया जा सकता है।

१—स्थल संग्रहालय

२—विश्वविद्यालय या शिक्षण संस्थाओं के अधीन संग्रहालय

३—क्षेत्रीय या स्थानीय संग्रहालय

४—लोक संस्कृति (एन्थोपोलाजिकल) से सम्बन्धित संग्रहालय

५—एक स्थान पर दूसरे स्थान पर वाहन द्वारा ले जाने वाले संग्रहालय

६—खुले आकाश के संग्रहालय

७—गाँव के संग्रहालय

१—स्थल संग्रहालय :

स्थल संग्रहालय प्राचीन स्मारक तथा प्राचीन ऐतिहासिक स्थलों के निकट स्थित होते हैं। इनमें प्रमुख हैं सारनाथ, खजुराहो, साँची, नालन्दा, कोनार्क, नागार्जुन कोण्डा, गोवा, लोथल हर्म्पा, तथा अमरावती। स्थल संग्रहालय केन्द्रीय पुरातत्व सर्वेक्षण विभाग के अधीन है। इनका मुख्य संचालक महानिदेशक तथा संचालक अधीक्षक पुराविद् केन्द्रीय पुरातत्व विभाग हैं। स्थल संग्रहालयों के कार्यालय अध्यक्ष, उप-अधीक्षक पुराविद् या सहायक अधीक्षक पुराविद् केन्द्रीय पुरातत्व सर्वेक्षण विभाग हुआ करते हैं। इन संग्रहालयों में पुरावशेषों का संग्रह अधिकांश वहाँ के प्राचीन स्थलों से उत्खनन या सर्वेक्षण द्वारा प्राप्त किया जाता है। स्थल संग्रहालय पुरातात्विक संग्रहालय की श्रेणी में आते हैं जो स्थानीय प्राचीन सांस्कृति का निर्देशन

प्रस्तुत करते हैं। उदाहरण स्वरूप गोवा का संग्रहालय वहाँ की पश्चिम कला की झाँकी प्रस्तुत करता है।

स्थल संग्रहालयों की पुरावशेषों का संरक्षण, उनका वैज्ञानिक ढंग से प्रदर्शन, पुरावशेषों का छायाचित्रण एवं उनकी अनुकृति करवाना कुशल कर्मचारियों के अभाव में प्रमुख समस्यायें हैं। संरक्षण के लिये केन्द्रीय पुरातत्व सर्वेक्षण विभाग के रसायनिक विशेषज्ञों को समय-समय पर बुला कर के परीक्षण कार्य कर लिया जाता है। अन्य कार्यों के लिये संग्रहालय अध्यक्ष को अपने को स्वयं दक्ष्य करना पड़ता है। स्थल संग्रहालय के अधिकारियों को पुरातत्व उत्खनन की अच्छी जानकारी होती है किन्तु उनको संग्रहालय तकनीकी प्रशिक्षण के अभाव में उनका प्रदर्शन उतना आकर्षक नहीं हुआ करते हैं। इस प्रकार के संग्रहालय में शहर से दूर अवस्थित होने के कारण प्रायः दर्शकों का अभाव रहता है। स्थल संग्रहालय आज पर्यटक केन्द्र के रूप में विकसित होते जा रहे हैं।

२—विश्वविद्यालयों एवं शिक्षण संस्थाओं के अधीन संग्रहालय

इस वर्ग के अन्तर्गत सागर, इलाहाबाद तथा डेकेन कालेज पूना के संग्रहालय प्रमुख हैं। इनमें अर्जन का ढंग पुरातात्विक उत्खनन एवं सर्वेक्षण द्वारा किया गया है। कलकत्ता विश्वविद्यालय का आशुतोष संग्रहालय एवं काशी विश्वविद्यालय का भारत कला भवन संग्रहालय भी इसी वर्ग के हैं किन्तु अब उन्हें लघु संग्रहालय की श्रेणी में नहीं रखा जा सकता क्योंकि यह अब राष्ट्रीय स्तर के महत्व के हो गये हैं। इन संग्रहालयों का मुख्य कार्य शोध तथा उच्च शिक्षा के विद्यार्थियों को उनके विषय में प्रशिक्षण देना है।

इन संग्रहालयों की प्रमुख समस्या कुशल कर्मचारियों की कमी जिसके कारण अधिकांश संग्रहालय आम दर्शकों के लिये यह दृष्टव्य नहीं है। यहां अध्यापन-अध्यापक के साथ संग्रहालय के संचालन का कार्य भी देखता है। किन्हीं किन्हीं संग्रहालयों में संग्रहालय अध्यक्ष, सर्वेक्षण सहायक एवं मृदभाण्ड सहायक के पद हुआ करते हैं जो पुरातात्विक उत्खनन या सर्वेक्षण कार्य के साथ-साथ संग्रहालय में पुरावशेषों का रख-रखाव, उनका प्रदर्शन, सूचीकरण एवं विभिन्न अन्य कार्य किया करते हैं। इन संग्रहालयों में प्रशिक्षित कर्मचारियों के अभाव में प्रदर्शन आकर्षक नहीं हुआ करता

है। किन्हीं-किन्हीं शिक्षण संस्थाओं के अधीन संग्रहालयों में ऐक्सेशन रजिस्टर, केटलाग कार्ड तक निर्मित नहीं हैं। इन संग्रहालयों में पुस्तकालय की व्यवस्था उत्तम हुआ करती है। पुरावशेषों का संग्रह, प्रदर्शन एवं उनका विवरण लिखने का कार्य शोधछात्र किया करते हैं। शिक्षण संस्थाओं के अन्तर्गत संग्रहालयों की उपयोगिता बढ़ाने के लिये विद्यार्थियों का पाठ्यक्रम इस तरह का निर्मित किया जाना चाहिये जिससे वह नित्य संग्रहालय में जाकर प्रदर्शित पुरावशेषों का अध्ययन किया करें।

३—क्षत्रीय एवं स्थानीय संग्रहालय

इस प्रकार के संहालयों का प्रमुख उद्देश्य प्राचीन क्षेत्रीय सास्कृात का प्रदर्शन हुआ करता है। इस श्रेणी के संग्रहालय का प्रशासन राज्य सरकार निजी ट्रस्ट तथा स्थानीय निकायों के नियन्त्रण में रहता है। इस श्रेणी के संग्रहालयों में जालौन छत्रसाल संग्रहालय, बांदा संग्रहालय, सागर संग्रहालय, झगर संग्रहालय, आनन्द भवन संग्रहालय, इलाहाबाद, बिड़ला संग्रहालय तथा भोपाल प्रमुख हैं। इनमें स्थानीय कलाकृतियों का प्रदर्शन किया जाता है। इस प्रकार के संग्रहालयों की संग्रह के प्रकारों में विभिन्नता दिखाई देती है। इन संग्रहालयों में प्राकृतिक पदार्थों एवं विज्ञान से सम्बन्धित वस्तुओं का भी संग्रह किया जाता है।

४—लोक संस्कृति (एन्थ्रोपोलाजिकल) संग्रहालय

इन संग्रहालयों में लोक कला एवं आदिम सांस्कृति का प्रदर्शन हुआ करता है। ये संग्रहालय केन्द्रीय एन्थ्रोपोलाजिकल सर्वेक्षण विभाग के नियन्त्रण में हैं। छिन्दवाड़ा संग्रहालय म० प्र० में आदिवासियों की जीवन के कार्य-कलापों का प्रदर्शन किया गया है। इन संग्रहालयों की प्रमुख समस्या संग्रह के प्रकारों की विभिन्नता एवं वस्तुओं का वृहद आकार है जिसके कारण उनके संरक्षण एवं प्रदर्शन में विशेष सावधानी रखनी पड़ती है।

५—एक स्थान से दूसरे स्थान वाहन द्वारा ले जाने वाले संग्रहालय

देश के दुर्गम स्थानों पर निवास करने वाले संग्रहालय में प्रदर्शित वस्तुओं को देखने में असमर्थ हुआ करते हैं। इसलिये संग्रहालय की दुर्लभ वस्तुओं या उनके छायाचित्रों की वाहन में लघु प्रदर्शनी का आयोजन कर वाहन को विभिन्न गाँवों में ले जाया जाता है। इन्डियन म्यूजियम कलकत्ता

बिड़ला उद्योग एवं तकनीक संग्रहालय, कलकत्ता, राष्ट्रीय संग्रहालय नई दिल्ली तथा देश के अन्य संग्रहालयों ने इस प्रकार की व्यवस्था की है। इस प्रकार जनमानस तक संग्रहालय को पहुँचाया जाता है।

६—खुले आकाश में संग्रहालय

यूरोपीय देशों में खुले आकाश प्रकार के संग्रहालयों की संख्या सर्वाधिक है तथा वहाँ यह संग्रहालय पर्यटन केन्द्र के रूप में विकसित हो गये हैं। भारत में इस प्रकार के संग्रहालय अल्प हैं। इन्हें स्मारक संग्रहालयों के अन्तर्गत रख सकते हैं। देशके कई संग्रहालयों में संग्रहालय भवन के समक्ष वृहद आकार की मूर्तियों को खुले आकाश में प्रदर्शित किया गया है। गोवा में खुले आकाश में तोप संग्रहालय निर्मित करने की योजना विचाराधीन है।

खुले आकाश के संग्रहालय की प्रमुख समस्या प्रदर्शित वस्तुओं को खुले आकाश में प्रदर्शित होने के कारण यह प्रकृति के शक्तियों से प्रभावित है। खुले आकाश में पड़े रहने के कारण उनकी समुचित सुरक्षा की व्यवस्था नहीं की जा सकती है। कार्बनिक वस्तुओं को खुले आकाश में प्रदर्शित नहीं की जा सकती है। हमारे संरक्षित स्मारक-स्थल खुले आकाश के संग्रहालय के रूप में विकसित किये जा सकते हैं। खुले आकाश के संग्रहालय के पुरावशेषों को सुरक्षित रखने के लिये संग्रहालय के चतुर्दिक ऊँची चाहर· दिवारों का निर्मित किया जाना आवश्यक है। पुरावशेषों को प्राकृतिक प्रकोप से बचाने के लिये उसके ऊपर एक बरसाती निर्मित किया जाना चाहिये।

७—गाँव के संग्रहालय

पश्चिमी देशों के गाँवों में संग्रहालय अधिक संख्या में हैं किन्तु भारतवर्ष में जहाँ ८० प्रतिशत जनसंख्या गांवों में निवास करती है इन संग्रहालयों का अभाव है। भारत के प्रत्येक जनपद में एक बड़ा गांव जो शहर द्वारा यातायात द्वारा जुड़ा हो वहां एक ग्राम संग्रहालय अवश्य होना चाहिये। इन संग्रहालयों में ग्राम को कृषकों के कृषि के औजार, यदि वहां अधिकांश जनसंख्या मत्स्य उद्योग करते हों तथा वहाँ पाये जाने वाले मछलियों के प्रकार तथा उनको पकड़ने के लिये यंत्र तथा देश में वैज्ञानिक विधि से की जाने वाली यंत्रों का प्रदर्शन होना चाहिये। गांव के खादी

ग्राम उद्योग, गाँव का उद्यम, वहाँ के खनिज एवं पुरा-सम्पदा तथा वहां के वन जीव-जन्तुओं के छायाचित्रों का प्रदर्शन करना चाहिये। गांव के लोक नृत्य, लोकगीत एवं नाटकों को विशेष उत्सव पर आयोजित करना चाहिये। वहां की कला एवं उद्योग का संग्रहालय में प्रयोगिक प्रदर्शन करना चाहिए। खादी ग्राम उद्योग, वन विभाग एवं विकासखण्ड अधिकारी को परस्पर सहयोग कर इस तरह उत्सव का आयोजन करना चाहिये।

उपरोक्त प्रकार के लघु संग्रहालय निम्न समस्याओं से घिरे हैं।

संग्रह की समस्या

लघु संग्रहालय धन के अभाव में वस्तुओं को क्रय द्वारा संग्रह करने में असमर्थ हैं। इन संग्रहालयों के अर्जन का ढंग ऋण वस्तुओं के परस्पर आदान-प्रदान द्वारा, दान तथा सर्वेक्षण या उत्खनन द्वारा अपने संग्रह की अभिवृद्धि करते हैं।

विश्वविद्यालय तथा केन्द्रीय पुरातत्व विभाग के नियन्त्रण के संग्रहालयों को पुरातात्विक उत्खनन या सर्वेक्षण द्वारा प्राप्त होती रहती है तथा इस कार्य के लिये उन्हें राज्य या केन्द्रीय पुरातत्व विभाग द्वारा समय-समय पर अनुदान भी प्राप्त होता रहता है। निजी लघु संग्रहालयों को उत्खनन या सर्वेक्षण कार्य के लिये उनकी योजनाओं की कार्य कुशलता तथा स्थानीय लोगों से उनके व्यक्तिगत सम्पर्क से ही पुरावशेषों के संग्रह में अभिवृद्धि होती है। उनको स्कूल शिक्षक तथा विश्वविद्यालय के शोध छात्रों से सम्पर्क बनाये रखना चाहिये जिससे उनको पुरावशेषों की सूचना मिलती रहे। प्राय: ऐसा देखने में आया है कि घने जंगलों में लावारिस पुरावशेषों यत्र-तत्र पड़े रहते हैं। उनको वाहन के अभाव में संग्रहालय तक लाना एक कठिन कार्य है। पुरावशेषों के संग्रह के लिये संग्रहालय अधिकारियों को जिला प्रशासन या वन विभाग के अधिकारियों से सम्पर्क करके अस्थाई तौर पर वाहन की व्यवस्था कर लेनी चाहिये। पुरावशेषों को संग्रहालय तक लाने के पूर्व उनका पंजीकरण करके पुरावशेष एवं बहुमूल्य कलाकृति अधिनियम १९७२ के अन्तर्गत हस्तरण की कार्यवाही अवश्य कर लेनी चाहिये। पुलिस द्वारा चोरी में बरामद मूर्तियां आदि उनके धारक का पता न चल सके तो वहाँ के स्थानीय संग्रहालय को पुलिस अधिकारियों के सहयोग से प्राप्त कर लेनी चाहिये। कन्नौज संग्रहालय तथा इलाहाबाद संग्रहालय ने जिला प्रशासन की मदद से इस तरह से पुरावशेष प्राप्त किये गये हैं। दुर्गम

स्थानों पर पूजा स्थलों पर रखे पुरावशेष वहां के स्थानीय निवासी मूर्तियों के प्रति धार्मिक भावना के प्रति उनके संग्रह में आपत्ति करते हैं। वर्ष १९७९ में फतेहपुर जिले में रेह नामक स्थल से एक दुर्लभ ब्राह्मी शिलालेख प्रकाश में आया था। प्रयाग विश्वविद्यालय के प्राचीन इतिहास विभाग के संग्रहालय के अधिकारियों ने शिलालेख को प्राप्त करने का प्रयास किया था। स्थानीय ग्रामवासियों ने इसे शिवलिंग समझकर धार्मिक भावना के कारण इसे एक चबूतरे के नीचे स्थापित करवा दिया।

पुरावशेष एवं बहुमूल्य कलाकृति अधिनियम १९७२ का अप्रैल १९७६ से कार्यान्वन के बाद संग्रहालयों में वस्तुओं के संग्रह में कमी देखी गई है, क्योंकि इनका पंजीकरण करवाना अनिवार्य है। संग्रहालयों के पुरावशेषों का पंजीकरण कराने के लिए छायाचित्रण कराने में धन खर्च करना होता है। कभी-कभी धारक अपंजीकृत दुर्लभ पुरावशेष संग्रहालय में विक्रय करने के लिये आते हैं किन्तु संग्रहालय अधिकारी उसको क्रय करने में अपनी विवशता प्रगट करते हैं। ऐसी परिस्थिति में संग्रहालय अधिकारियों को चाहिये कि वह अपने क्षेत्र के पंजीकरण अधिकारी से सम्पर्क कर पंजीकरण की कार्यवाही कर उसका अन्तरण कर, वस्तु को प्राप्त करें। कभी-कभी धारक पुरावशेषों को पंजीकरण करवानें में छाया चित्रण कार्य के लिये राज्य सरकार अनुदान देती है। विशेष परिस्थिति में पंजीकरण कार्यालय स्वयं छायाचित्रण कराने की व्यवस्था करता है। अमेरिकन संस्थान वाराणसी संग्रहालय पुरावशेषों का छायाचित्रण निःशुल्क किया करते हैं। इसलिये संग्रहालय अधिकारियों को छायाचित्रण करवाने के लिये अमेरिकन संस्थान से सम्पर्क करना चाहिये। वर्ष १९८१-८२ में उत्तर प्रदेश के सांस्कृतिक कार्य विभाग के अधीन संग्रहालयों की क्रय समिति की बैठक में कुछ दुर्लभ अपंजीकृत पुरावशेषों का क्रय कर संग्रह में वृद्धि की। क्रय समिति की बैठक में उपस्थित पंजीकरण अधिकारी ने पुरावशेषों पंजीकरण की कार्यवाही कर ली तथा संग्रहालयों की दुर्लभ कलाकृतियों को प्राप्त कर सकी।

प्रदर्शन की समस्या

संग्रहालय के अधिकारी संग्रहालय विज्ञान के प्रशिक्षण के अभाव में वैज्ञानिक ढंग से पुरावशेषों को प्रदर्शित करने में असमर्थ होते हैं। मूर्तियाँ विभिन्न कला शैलियों या राजवंशों की सभी शैलियों की कलाकृति के अभाव में उनके क्रमानुसार प्रदर्शित करना लघु संग्रहालय की कठिन समस्या

है । ऐसी स्थित में जिस शैली या काल की मूर्ति संग्रहालय में उपलब्ध नहीं उस स्थान पर संग्रहालय वीथिका में उसका छायाचित्र का प्रदर्शन कर क्रमबद्ध किया जा सकता है । धन के अभाव में वैज्ञानिक ढंग से प्रदर्शन न कर पाना लघु संग्रहालय की ज्वलन्त समस्या है । इस कारण इन संग्रहालयों में वस्तुयें आज भी वैसी ही प्रदर्शित हैं जैसी वह संग्रहालय स्थापना के समय थी ।

पंजीकरण या ऐक्सेशन की समस्या

जैसी ही वस्तु अर्जन के वाद उसे संग्रहालय के पंजीयक रजिस्टर में दर्ज करना आवश्यक है । संग्रहालय अधिकारियों का प्रशिक्षण के अभाव में अधिकांश लघु संग्रहालयों में ऐक्सेशन रजिस्टर अपूर्ण है । प्रत्येक वस्तु के पहचान के लिये उनका लघु आकार का छायाचित्र एवं विवरण एक इन्डेक्स कार्ड पर होना आवश्यक है किन्तु खेद का विषय है कि अधिकांश लघु संग्रहालय में इन्डेक्स अपूर्ण हैं । छायाचित्रण एवं पंजीकरण कार्य के लिए प्रान्त तथा केन्द्र का सांस्कृतिक विभाग द्वारा संग्रहालय को अनुदान दिया जाता है ।

वस्तुओं के संरक्षण की समस्या

प्रत्येक लघु संग्रहालयों में तो एक रसायनिक प्रयोगशाला होना सम्भव नहीं है लेकिन वस्तुओं के रसायनिक उपचार के लिए एक लघु कार्यशाला तथा संरक्षण में प्रयोग आने वाले आवश्यक रसायनिक पदार्थ होना आवश्यक है । संग्रहालय के शो-केस निर्मित करने के लिए एक कारपेन्टर का कक्ष होना चाहिये तथा उसी में वस्तुओं के दैनिक उपचार में प्रयोग में आने वाले आवश्यक रसायनिक पदार्थ होने चाहिये । वस्तुओं के संरक्षण के लिये लघु संग्रहालय के कर्मचारियों को स्वयं को प्रशिक्षित करना चाहिये । देश के बड़े संग्रहालयों के रसायनिक विशेषज्ञों को वस्तु के संरक्षण के लिये परामर्श के लिये बुलाना चाहिये ।

वित्त सम्बन्धित समस्या

लघु संग्रहालय के संग्रह, प्रदर्शन, पंजीकरण, संरक्षण, तथा अन्य शैक्षणिक कार्यं के लिये वित्त के अभाव में अपनी योजनायें सही रूप से कार्यान्वित नहीं कर पा रहे हैं। प्रान्त का सांस्कृतिक कार्य विभाग या केन्द्र सरकार का सांस्कृतिक एवं शिक्षा विभाग संग्रहालय के कार्यकलापों की अभिवृद्धि के लिये अनुदान प्रदान करते हैं । केन्द्रीय सांस्कृतिक कार्य विभाग संग्रहालय के

विकास, पुनर्गठन तथा विविध कार्यकलापों के लिये आर्थिक सहायता प्रदान करती है। यह अनुदान संग्रहालय विज्ञान के विशेषज्ञों की एक समिति के परामर्श पर प्रतिवर्ष दिया जाता है। अनुदान के लिये निजी संग्रहालय विश्वविद्यालय के नियंत्रण के संग्रहालय को राज्य सरकार या विश्वविद्यालय अनुदान आयोग के माध्यम से सांस्कृतिक विभाग को अपना आवेदन-पत्र भेजना चाहिये। नई इमारत के निर्माण के लिए प्रस्ताव आम तौर पर स्वीकार नहीं होते हैं। केन्द्र सरकार का सांस्कृतिक कार्य विभाग निम्न कार्यों के लिये संग्रहालयों को अनुदान देता है।

१—पुरावशेषों के डोकूमेन्टेशन एवं छायाचित्र कार्य के लिये।

२—वस्तुओं के प्रदर्शन के लिये।

३—संग्रहालयों में प्रदर्शनी का आयोजन करने तथा अन्य शैक्षणिक कार्य के लिये।

४—भवन की मरम्मत तथा वीथिकाओं के पुनर्गठन के लिये।

संग्रहालयों को अपनी आय के लिये प्रवेश शुल्क लगाना आवश्यक है। संग्रहालय प्रकाशित पुस्तकों, दुर्लभ पुरावशेषों के छायाचित्रों, पुरावशेषों के प्लास्टरकास्ट तथा स्लाइड आदि के विक्रय से अपनी आय की अभिवृद्धि कर सकते हैं। पुरावशेषों के अधिकृत व्यवसायी के संग्रह की संग्रहालय में अस्थाई प्रदर्शनी का आयोजन कर उसके विक्रय में कुछ प्रतिशत आय संग्रहालय प्राप्त कर सकते हैं या आय के बदले व्यवसायी अपने संग्रह के कुछ पुरावशेष संग्रहालय को भेंट स्वरूप प्रदान कर सकते हैं। इससे व्यवसायी की कला की विश्वसनीयता संग्रहालय अधिकारियों द्वारा परख ली जायेगी साथ ही शोधछात्रों को उनके क्षेत्र की दुर्लभ कलाकृतियां प्रदर्शनी में देख सकते हैं।

केन्द्रीय सरकार का सांस्कृतिक कार्य विभाग प्रत्येक वर्ष लघु संग्रहालय के अधिकारियों के लिए एक प्रशिक्षण संग्रहालय शिविर का आयोजन करता है। देश के विभिन्न भागों से आये संग्रहालय के प्रतिनिधियों अपने-अपने संग्रहालयों की समस्या पर विचार विमर्श करते हैं। देश के संग्रहालय विज्ञान के विशेषज्ञ भी शिविर में आमंत्रित किए जाते हैं तथा लघु संग्रहालय की समस्याओं के निराकरण के लिए आवश्यक सुझाव दिया करते हैं। संग्रहालय समस्याओं पर संग्रहालय 'विज्ञान के विद्वान भाषण देते हैं। १४वाँ शिविर १९८० में गोवा के पणजी नगर में आयोजित किया गया था।

संग्रहालय का संगठन एवं कार्य

किसी भी नव निर्मित संग्रहालय का संगठन एक जटिल कार्य है। इसके अन्तर्गत कई समस्याएँ सामने आती हैं। सबसे पहले वित्त, स्थान का चयन, इमारत की रूपरेखा एवं निर्माण कार्य, वस्तुओं का संग्रह, कुशल कर्मचारियों का चयन, प्रदर्शन पंजीकरण एवं सुरक्षा, आदि प्रमुख कठिनाइयाँ हैं। दूसरे शब्दों में उपरोक्त समस्याएें या कठिनाइयों को आप संग्रहालय के प्रमुख कार्य भी कह सकते हैं।

किसी भी संग्रहालय के स्थापना के समय इस बात का विचार कर लेना आवश्यक है कि भविष्य में उसका क्या योगदान हो सकता है 'क्या वह राज्य स्तर या क्षेत्र स्तर पर या स्थानीय स्तर पर महत्वपूर्ण रहेगा ?' जहाँ स्थापित होने की रूपरेखा तैयार की जा रही हो वहाँ के स्थानीय लोगों के लिये संग्रहालय क्या योगदान दे सकता है', स्थानीय लोगों का सामान्य ज्ञान का स्तर क्या है ?' क्या स्थानीय वित्तीयसहायता उपलब्ध हो सकती है ?' 'स्थान का महत्व है की नहीं ?' इस प्रकार जरूरी हो जाता है, कि संग्रहालय को अपने साधनों को समझ लेना चाहिये तथा उसी के अनुरूप अपनी भावी योजनाओं को बनाना चाहिये जो सुव्यवस्थित संग्रहालय संगठन के महत्व को बढ़ाती है। किसी भी संग्रहालय का संगठन करते समय निम्न प्रमुख बात ध्यान में रखनी चाहिये :—

१—निर्माण स्थल का चयन

निर्माण स्थल ऐसा होना चाहिये जिससे साधारण जनता का ध्यान अपने आप चला जाये, उनको संग्रहालय देखनें में विशेष कठिनाइयां न हों। निर्माण स्थल सभी प्रमुख मार्गों से जुड़ा होना चाहिये। आस-पास के क्षेत्र में पुरावशेष की प्रचुर मात्रा हो तथा वस्तुओं की सुरक्षा भी आवश्यक हो। इमारत का मुख्य द्वार उत्तर दिशा में हो तो सूर्य किरणें तेज नहीं रहते जिससे इमारत में रखी वस्तुओं के खराब होनें का डर नहीं रहता।

२—निर्माण शैली

संग्रहालय की इमारत आम जनता पर एक अच्छा प्रभाव डालती है अतः इमारत की निर्माण शैली इस प्रकार की हो जो आम जनता प्रवेश

के समय किसी प्रकार का भय अनुभव न करे। प्राचीन समय में राज दरबारों के संग्रहालय में लोग प्रवेश करने में हिचकिचाहट महसूस करते थे जिससे कुछ विशेष वर्ग के लोग ही देख पाते थे। इससे संग्रहालय आम जनता तक लोकप्रिय नहीं हो पाये परन्तु वर्तमान स्वरूप में संग्रहालय दृश्य शिक्षा का सर्वोत्तम साधन है। उसका एकदम परिवर्तित रूप आज हमारे सामने है अतः यह जरूरी हो जाता है कि इमारत की निर्माण शैली इस प्रकार की हो जो अपने समय का प्रतिनिधित्व करती हो कमरे, खिड़कियां मात्रा के अनुरूप होना चाहिये, खिड़कियां ७-८ फीट लंबी तथा उसमें ग्रिल लगी होनी चाहिए। प्रकाश की उत्तम व्यवस्था होनी चाहिए जिससे स्वच्छ प्रकाश कमरे में आये। कमरे लंबे-लंबे हों तो दर्शक ऊब जायेगा इसलिए बीच-बीच में बैठने की व्यवस्था हो। दीवारों के रंग मैल खाते होने चाहिये, गहरे रंग आँखों को चकाचौध करते हैं। विभिन्न तरह की वस्तुओं को प्रदर्शित करने के लिए विभिन्न तरह के शो केस होना चाहिए जैसे सिक्कों के लिये टेब्रल शो केस का होना जरूरी है। पेंटिग्स के लिए भित्ति शो केस का होना जरूरी है।

इमारत की योजना को दो भागों में बांटी जानी चाहिए।

आम जनता में लिए।

कार्यालय के लिए।

आम जनता के लिये, वीथिकायें, सूचना प्रकाशक रूम, लाइब्रेरी, कार पार्किंग, बगीचा, जलपान गृह का होना जरूरी है। कार्यालय के लिए संग्रहालय अध्यक्ष कक्ष, स्टोर कक्ष, संरक्षण कक्ष एक कार्यालय का क्लब होना आवश्यक है।

संग्रहालय का स्टाफ

अन्त में संग्रहालय के संगठन का सबसे प्रमुख कार्य प्रशिक्षित कर्मचारी का होना अत्यन्त जरूरी है। इसके आभाव में संग्रहालय महत्वहीन हो जाता है चाहे आपके पास वस्तुओं का संग्रह कितना भी अच्छा हो। इसके लिये आवश्यक है एक लघु संग्रहालय में एक क्यूरेटर, एक गाईड लेक्चर, एक परिचर, एक चौकीदार तथा एक कारपेन्टर। इतने स्टाफ से संग्रहालय का कार्य सुचारूरूप से हो सकता हैं। यदि योजना बड़ी हो तो आवश्यकतानुसार स्टाफ बढ़ाया जा सकता है। जितने वीथिकाएँ उतनी वीथिका सहायक, माली, सफाई कर्मचारी, कन्जरवेटर, गार्ड तथा स्वीपर एवं निर्देशक का पद संग्रहालय के गौरव को बढ़ा देता है।

संग्रहालय का मुख्य कार्य कलाकृतियों का संग्रह, प्रदर्शन एवं संरक्षण है। इसके अतिरिक्त संग्रहालय के अन्य कार्यों में उनकी व्याख्या, पंजीकरण, प्रकाशन आदि अन्य शैक्षिक कार्य आते हैं।

(क) संग्रह—

संग्रहालय का सार्वाधिक महत्वपूर्ण कार्य अपने प्रदर्शन के लिए वस्तुओं का संग्रह करना है वे चाहे वैज्ञानिक या पुरातत्विक महत्व के मानवाकृति कोई भी कलाकृति है। संग्रहालय में वस्तुओं के संग्रह के निम्न तरीके हैं—

१—वस्तुओं का क्रय द्वारा संग्रह करना—

राजकीय तथा देश के अन्य बड़े संग्रहालयों में क्रय समिति के अनुमोदन पर पुरावशेषों को क्रय द्वारा संग्रह किया जाता है। राष्ट्रीय संग्रहालय तथा देश के अन्य बड़े संग्रहालय समाचार पत्रों में विज्ञापन के द्वारा क्रय समिति की तिथि निश्चित कर देती है। जो धारक पुरावशेषों को संग्रहालय को विक्रय करने के इच्छुक हों तो उनको अपने पुरावशेषों को लेकर क्रय समिति के समक्ष उपस्थित होना पड़ता है। पुरावशेषों को बहुमूल्य कलाकृति अधिनियम १९७२ के अन्तर्गत पंजीकरण करना अनिवार्य है। विक्रय के बाद पुरावशेष का अन्तरण की कार्यवाही कर ली जाती है। यदि पुरावशेष पंजीकृत नहीं विक्रय के समय पंजीकरण की कार्यवाही कर ली जाती है।

२—वस्तुओं को ऋण द्वारा संग्रह करना—

ऋण द्वारा वस्तुओं के संग्रह के दो प्रकार हैं—

१— स्थायी ऋण
२ – अस्थाई ऋण

१—स्थायी ऋण

वस्तुओं का स्थाई तौर पर संग्रहालय में अन्तरण कर दिया जाता है। लेकिन वस्तुओं की मिलकियत नहीं बदलती है। राष्ट्रीय संग्रहालय नई दिल्ली को भारतीय पुरातत्व सर्वेक्षण पुरावशेष दिये हैं वह स्थाई ऋण के रूप में दिए गये हैं। पुरावशेषों की मिलकियत तो भारतीय पुरातत्व सर्वेक्षण विभाग की रहेगी लेकिन पुरावशेष स्थाई तौर पर राष्ट्रीय संग्रहालय में स्थानान्तरित कर दिये जाते हैं।

२—अस्थाई ऋण

अस्थाई ऋण के अन्तर्गत संग्रहालयों में वस्तुयें प्रदर्शन के लिये कुछ

वर्षों के लिये प्रदान की जाती है। जब कभी देश में राष्ट्रीय स्तर के संग्रहालय किसी प्रदर्शनी का आयोजन करते हैं उस देश के अन्य संग्रहालयों से दुर्लभ पुरावशेषों को प्राप्त करके उसे भी प्रदर्शित करते हैं। प्रदर्शनी के बाद वस्तुयें संग्रहालय को वापस लौटा दी जाती हैं। संग्रहालयों में एक सी ही कई कला-कृतियाँ हों तो उन कलाकृतियों को दूसरे संग्रहालयों में प्रदर्शन के लिये कुछ वर्षों के लिये दे दी जाती है। इस वर्ष इंग्लैण्ड में भारत महोत्सव में भारत की विश्व के संग्रहालयों की दुर्लभ कलाकृतियों की प्रदर्शनी का आयोजन किया गया है। तथा विश्व में सग्रहालयों से अस्थाई ऋण के रूप में मंगाकर वस्तुओं की प्रदर्शनी की गई है। इसमें प्रयाग से कौशाम्बी से मिली पक्की मिट्टी की गजलक्ष्मा एवं हारिति की प्रतिमा को अस्थाई ऋण के अन्तर्गत प्रदर्शन के लिये भेजा गया है।

४—ट्रेजर ट्रोव ऐक्ट द्वारा संग्रह किया जाना—

यदि खुदाई करते समय कोई पुरावशेष प्राप्त होता है तो वह ऐक्ट के अनु-सार वह सरकार का है तथा वह पुरा-सामग्री सरकार के निर्देशानुसार सर-कारी संग्रहालय को प्राप्त होनी चाहिये। उत्तर प्रदेश सरकार के अधीन संग्र-हालयों को इस अधिनियम के अन्तर्गत पुरवाशेष प्राप्त हुये हैं। कुछ वर्ष पूर्व केन्द्रीय पुरातत्व सर्वेक्षण विभाग को कौशाम्बी के संरक्षित स्थल से मघो सिक्कों का होर्ड प्राप्त हुआ। भवन आदि की नींव बनवाते सभय पृथ्वी के गर्भ में छिपी पुरावशेष कभी-कभी अपने आप प्रात होती रहती हैं।

५—दान या भेंट स्वरूप वस्तुओं का संग्रह करना—

कभी-कभी वस्तुओं के धारक अपनी स्वेच्छा से कलाकृतियों को दान या भेंट स्वरूप संग्रहालय को दे देते हैं दान या भेंट स्वरूप संग्रह के लिये संग्रहालय अध्यक्ष को शहर के नागरिकों से अच्छा सम्बन्ध बनाना चाहिये। पुरावशेष एवं बहुमूल्य कलाकृति अधिनियम १९७२ के कार्यान्वन के बाद काफी संख्या में कलाकृतियां संग्रहालय को भेंट स्वरूप प्राप्त हुयी हैं।

६—प्राचीन स्थलों के उत्खनन तथा सर्वेक्षण द्वारा संग्रह करना—

विश्वविद्यालय के प्राचीन इतिहास विभाग के संग्रहालय में सर्वेक्षण एवं उत्खनन क्रम में दुर्लभ कलाकृतियों का संग्रह किया जाता है। केन्द्रीय

पुरातत्व सर्वेक्षण विभाग के अधीन स्थल स्मारक की समस्त सामाग्री उत्खनन के द्वारा प्राप्त हुयी हैं।

केन्द्रीय पुरातत्व सर्वेक्षण विभाग भारत के समस्त गाँवों के पुरा-सम्पदा की सर्वेक्षण योजना की शुरुआत की है। विभिन्न विश्वविद्यालयों के ७२ शोध छात्रों को छात्रवृत्तियां दी गई हैं। गाँव-गाँव के सर्वेक्षण के अन्तर्गत प्रत्येक शोध छात्र को एक निश्चित क्षेत्र का सर्वेक्षण करना होता है तथा वहाँ के पुरा-सम्पदा की सूचना भारतीय पुरातत्व सर्वेक्षण विभाग को देनी होती हैं। इलाहाबाद विश्वविद्यालय को दो छात्र वृत्तियाँ दी गई हैं। इसी सर्वेक्षण क्रम में फतेहपुर जिले में रेह द्वारा एवं मझिलगाँव के स्थलों से दो दुर्लभ ब्राह्मी अभिलेख प्रकाश में लाये गये हैं।

(ख) संरक्षण—

इस कार्य के लिये संग्रहालय में एक रसायनिक प्रयोगशाला हुआ करती है जिनमें वस्तुओं का वार्षिक या अर्धवार्षिक रसायनिक परीक्षण किया जाता हैं। भारत की विषम जलवायु के प्रभाव से वस्तुओं को वातावरण के अनुकूल संरक्षित रखना भी संग्रहालय का कठिन कार्य है। वस्तुओं की सुरक्षा दृष्टि में रखते हुये कीटनाशक दवाईयों का प्रयोग धूलनिरोधक शो केस तथा खिड़कियों में ग्रिल की व्यवस्था करना भी संरक्षण के अन्तर्गत कार्य है। लघु संग्रहालय को शिक्षण संस्थाओ के अधीन रसायनिक विभाग के विशेषज्ञों से सम्पर्क कर वस्तु के उपचार के लिये सहयोग लेना चाहिये। विशेष परिस्थिति में वस्तु के संरक्षण के लिये राष्ट्रीय संरक्षण प्रयोगशाला सांस्कृतिक सम्पदा लखनऊ के वैज्ञानिकों से सम्पर्क कर तुरन्त उपचार करना चाहिये।

(ग) संग्रह का प्रर्दशन—

वस्तुओं को संरक्षण एवं अर्जन के पश्चात संग्रहालय अधिकारियों को यह निश्चित करना चाहिये कि प्राप्त वस्तुओं को किस स्थान पर प्रदर्शित किया जाए। यदि संग्रहालय शरीर है तो प्रदर्शन आत्मा है जो एक दूसरे से जुड़े हैं। प्रदर्शन काल क्रमानुसार या शैलियों के अनुसार किया जाना चाहिये। प्रदर्शन आकर्षक शिक्षणप्रद तथा दर्शकों के मन में प्रभाव डालने वाला होना चाहिये। प्रदर्शित वस्तुएं दर्शकों का ज्ञान वृद्धि एवं मनोरंजन पूर्ण होना चाहिये। प्रदर्शित वस्तुएँ समान एवं उचित दूरी पर की जाये जिसमे प्रदर्शित वस्तुओं में संघनता का दोष न आने पाये। प्रदर्शन में समुचित प्रकाश व्यवस्था एवं वस्तुओं की सुरक्षा का भी ध्यान रखना चाहिये।

प्रदर्शन में संग्रहालय इमारत भी महत्वपूर्ण भूमिका अदा करती है। भवन इस प्रकार का होना चाहिये की दर्शक की एक समय निगाह एक ही वस्तु पर होना चाहिये। कृत्रिम वीथिकाओं का निर्माण किया जाना चाहिये।

हाथी दांत तथा अन्य सौन्दर्य की वस्तुएँ टेबल शोकेस या लम्बे शोकेस में ब्रोकेट लगाकर करना चाहिये। हांथी दाँत तथा सफेद वस्तुएँ को प्रदर्शन के लिये काला बैक ग्राउन्ड होना चाहिये। शीशे की वस्तुओं के प्रदर्शन में चारो तरफ से प्रकाश पड़ना चाहिये।

मिट्टी की मूर्तियों का प्रदर्शन टेबल शो केस या दीवार शो केस में करना चाहिये। मूर्तियाँ लकड़ी के पेडस्टल पर कालक्रमानुसार प्रदर्शित करनी चाहिये। प्राचोन स्मारकों के छायाचित्रों का प्रदर्शन होना चाहिये। कारपेट का प्रदर्शन चबूतरे पर फोल्ड करके करना चाहिये। उनको लटका कर प्रदर्शित नहीं करना चाहिये। फर्नीचर चबूतरे पर प्रदर्शित कर उनके चारों तरफ काँच की दिवार निर्मित करनी चाहिये। वस्तुओं का नाम तथा प्राप्ति स्थान एवं काल लेबल में द्विभाषा में लिखना चाहिये।

(घ) वस्तुओं का रिकार्ड एवं पंजीकरण तैयार करना—

जब कोई वस्तु संग्रहालय में आती है तो उसका विवरण दैनिक पंजी में लिखना होता है। वस्तु का प्राप्त स्थान, विवरण, दाता का नाम, अर्जन का ढंग, किसने प्राप्त किया, आदि दैनिक पंजी में लिखा जाता है। इसको वस्तु निर्देशक के समक्ष प्रस्तुत की जाती है, तथा उसकी स्वीकृत के पश्चात संग्रहालय में रखी जाती है। अन्यथा धारक को वापस भेज दी जाती है।

जैसे ही वस्तु को संग्रहालय में लेने का निर्णय हो जाता है उसके बाद उसका विवरण एक्सेशन पंजो में लिखा जाता है। इस पंजी में वस्तु जिस वर्ष आती है वह क्रम संख्या, प्राप्ति स्थान, माध्यम, अर्जन का ढंग, विवरण, यदि कहीं प्रकाशित है तो सन्दर्भ लिखा जाता है। इसके बाद पोस्टकार्ड के आकार का कार्ड में उसका छायाचित्र लगाकर संक्षिप्त विवरण उसकी वर्तमान स्थित लिख दी जाती है। यदि वस्तु को ढूंढ़ना हो तो इन्डेक्स कार्ड से उसको तलाश की जा सकती हैं। संग्रहालय में प्रत्येक पुरावशेष की निजी फाईल में बनाई जाती है जिससे उस वस्तु के बारे में विवरण लिखा जा सके। इस प्रक्रिया को पंजीकरण या डीकूमेन्टशन कहते हैं। पंजीकरण रजिस्टर संग्रहालय के स्थायी रिकार्ड हैं जिससे वस्तु का विवरण रहता है।

List of Important Personalia Museums in India

1. Anand Bhavan Personalia Museum, Allahabad.
2. Bangiya Sahitya Parishad, Calcutta, Bengal.
3. Carey Museum and Library, Serampur, Bengal.
4. Chhatrapati Shivaji Museum, Satara, Maharashtra.
5. Gandhi Memorial Museum, Bhavanagar, Gujarat.
6. Lal Bahadur Shastri Museum, New Delhi.
7. Mahatma Gandhi National Museum, New Delhi.
8. Manibhawan Gandhi Memorial Museum, Bombay.
9. Mahatma Gandhi Sangrahalaya, Berrackpur.
10. Madurai Sangrahalaya, Madurai, Madras.
11. Nehru Memorial Museum Library, New Delhi.
12. Netaji Subhash Chandra Bose Museum, Calcutta.
13. Rabindra Sadan Museum, Shantiniketan.
14. Rabindra Bharti Museum, Calcutta.
15. Sardar Patel Museum, Surat.
16. Savarmati Sangrahalaya, Ahmedabad.
17. Sangrahalaya at Sevagram, Wardha.
18. Mahatma Gandhi Sangrahalaya, Lucknow.

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List of Museums and Archival Offices of Allahabad

	Name of Museum Office	*Nature of Collection*	*Timing*
1.	Anand Bhawan Museum, 3 Motilal Nehru Nagar, Allahabad	Personalia Collection of J. L. Nehru.	9 a. m. to 4-30 p. m. closed on Mondy a.
2.	Allahabad Museum, Alfred Park.	Multi-purpose Collection.	10 a. m. to 5 p. m. closed on Monday.
3.	Kaushambi Museum, Department of Ancient History Culture and Archaeology, Allahabad University.	Archaeological Collection.	10 a. m. to 5 p. m. closed on Sunday.
4.	Hindi Sahitya Sammelan Hindi Museum, Zero Road, Allahabad.	Collection of Ancient Hindi Literary record.	10 a. m. to 5 p. m. closed on Sunday.
5.	Manuscript Library (Museum), Department Culture Affairs U. P. Government.	Persian, Sanskrit Manustript Collection.	10 a. m. to 5 p. m. closed on Sunday.

6.	Archives Record Office near, G. I. College, Allahabad. Department of Culture Affair. U. P. Government.	Freedom fighter record of Allahabad division since 19th C. A. D.	10 a. m. to 5 p. m. closed on Sunday.
7.	Regional Office of Antiquity Registration Officer, Allahabad, 23, Church Lane, Allahabad Department of Culture Affair U. P. Government.	Photo documentation and record of individual collection of antiquities, Allahabad.	10 a. m. to 5 p. m. closed on Sunday.
8.	G. N. Jha Manuscript Museum, Alfred Park, Allahabad.	Sanskrit Manuscripts.	10 a. m. to 5 p. m. closed on Sunday.
9.	E. C. C. Degree College Museum, Allahabad.	Terracotta Stone Sculptures.	10 a. m. to 5 p. m. closed on Sunday.
10.	Hanuman Mandir Museum, Civil Lines, Allahabad.	Arms, Coins Manuscript.	Museum just started.
11.	High Court Museum	Archival record, old Judgements since Medieval period.	10 a. m. to 5 p. m. closed on Sunday.

List of Individual Collections in Allahabad District

	Name and address	Nature of object
1.	Shri Vishwanath Banerji, Colonelganj, Allahabad.	Coins, miniature paintings, old photographs, Rocks and minerals, etc.
2.	Late Shri J. C. Tandon, Nawab Yusuf Road, Allahabad.	Sculptures, Coins, Terracotta Inscriptions etc. Biggest collection in Allahabad.
3.	Smt. S. Tandon, Nawab Yusuf Road, Allahabad.	Sculptures, Terracotta etc.
4.	Shri P. K. Roy, near D.P. Girls College, Alld.	Sculptures, Terracottas etc.
5.	Dr. Jagdish Gupta, Nagvasuki, Daraganj, Alld.	Terracottas, copper hoard etc. Biggest collection of Terracotta.
6.	Shri Suresh Chandra Agarwal, Badshahi Mandi, Allahabad.	Coins, Beads and Terracottas.
7.	Shri Ram Chandra Vyas, Stanley Road, Alld.	Sculptures, Coins and Terracottas.
8.	Late Dr. B. K. Kapoor, near Moti Mahal Cinema, Allahabad.	Sculptures, Coins etc.
9.	Shri Ganesh Prasad, Chowk, Allahabad.	Manuscript of Mughal period.
10.	Shri Sachdeva, Stanley Road, Allahabad.	Bronzes, Sculptures, Terracottas.
11.	Shri G. R. Sharma & G. K. Rai, 74, Dilkusha, Allahabad.	Few rare Terracottas of Kaushambi displayed in their house.

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APPENDIX

TWO NEWLY DISCOVERED INSCRIPTIONS FROM FATEHPUR

D. P. SHARMA*

Fatehpur, a district of Uttar Pradesh, lies in the lower part of the Ganga Yamuna doab plain between the districts of Kanpur and Allahabad. "Its extreme northern point is 26° 16' 31" N and its most southern point is 25° 26" 18" N latitude Its western and eastern limits reach 80° 16' 15" E and 81° 21' 26" E longitude respectiveiy."[1] It is bounded on the north by the river Ganga separating it from districts of Rae Bareli and Unnao and on the south by the river Yamuna, separating it from the district of Banda and Hamirpur.

Fatehpur district has got the traces of long historical and cultural tradition since neolithic period.[2] P. G. W. sites were reported from localities called Khaga and Golanganath of this district.[3] A team of Archaeological Survey of India, Department of Archaeology and present authors under Department of Ancient History, Culture and Archaeology of Allahabad University had earlier reported N.B.P. ware sites from several localities of this district. Two Brahmi inscriptions of fifth and seventh centuries have been reported from Hathgao[5] and Santo[6] of this district.

From Feb 1979 to April 1980 and again from Feb. 1981 to May 1982 the present author explored the district of Fatehpur and discovered two early Brahmi inscriptions from Reh and Magilgao.

REH (Lat. 25° 25' 19" N. long. 80° 33" 36" E) is a

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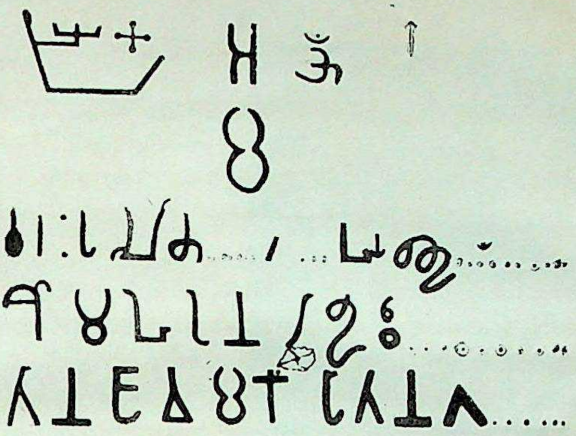
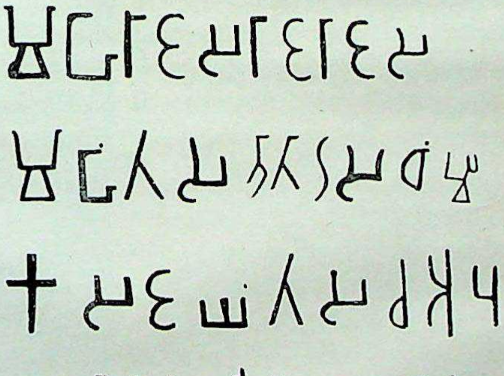
derelict mound on the left bank of Yamuna and is situated at a distance of 96 km. southwest direction from Fatehpur city. In Feb. 1979 a rare Brahmi inscription of 2nd c. B.C. to 1st c. A. D. old was discovered at the site by the author.

The record is inscribed in 25 x 20 sq. cm. in an area on the lower part of round-hooded broken pillar of doric style. The pillar is made of sand stone and its height is about 1·50 m. Circumference of pillars varies from top to bottom. The height of hood is ·68 m. and its circumference is 1.4 m. respectively, whereas height of lower part is 0.46 m. and its circumference is 0.95 m The shaft of this pillar is tapering in upward direction and slightly broader around the middle. Tapering style is generally found in doric pillars and is known as enthasis. Base portion of the pillar is missing which was probably made in fluted style. This inscribed broken piece is a part of the victory pillar of unknown king. Later on this shaft was dressed into *Siva linga* some time in early medieval period. It is noteworthy to point out that the materials used for shaft (*linga*) and *yoni* are different. Linga is made of original red sandstone whereas the yoni is of white sandstone. Earlier Fuherer has also reported a massive Siva *linga* at the Reh but he did not notice inscribed Brahmi inscription at its base.[7] The author tried to decipher the inscription after its discovery in Feb. 1979. The inscription consists of four lines. Its language is Prakrit influenced by Sanskrit and the style is Brahmi. The first three lines of the inscription are fortunately well preserved hence clearly decipherable. But the fourth line is partly broken and letters are also not clear. The text of the inscription is as follows :

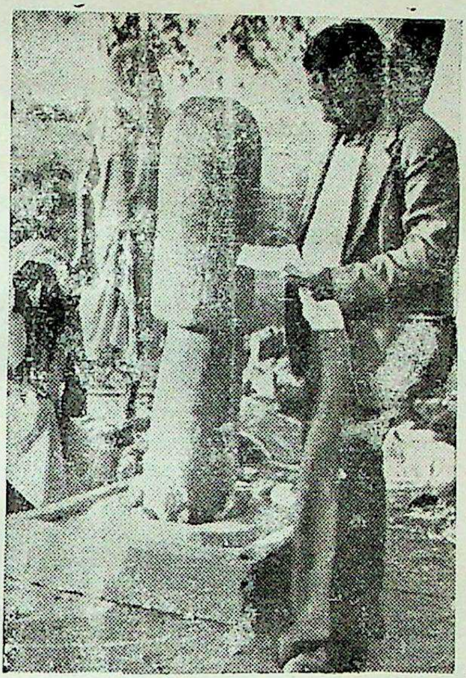
1. Maharajas Vajrajas
2. Mahamatas trataras dhami
3 Kas Jaya tas cha a pra
4. (Ji Ta Sa ? Sa...... ....Ra Sa
   1 2 3 4 5 6 7 8 9



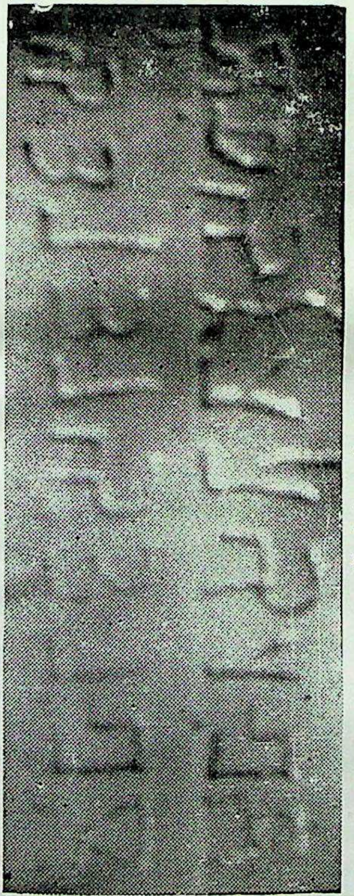
A. Magilgao inscription Fatehpur
(2nd-3rd C. A. D. old).



B. Reh inscription Fatehpur
(2nd Century B. C. old).



D. P. Sharma is making eye copy of Reh inscription



Reh inscription

The text of the inscription reveals the titles of foreigners in Prakrit influenced by Sanskrit language. The letter अ (A), क (Ka), ज (Ja), त (Ta), स (Sa) are closely similar to those of late Mauryan and Sunga Brahmi. But the letter like म (Ma) य (Ya), र (Ra), and few others are very close to the character of Kushan period. (See Plate 1). Hence on the palaeographic basis this inscription may be bracketed between the period of 150 B. C. to first c. A. D.

Historical bearing—The titles used in the inscription were prevailing in the anterior and posterior centuries of christian era. Unfortunately name of king is missing so the identification is open to many conjectures. G. R. Sharma, my most revered teacher has tried to read the name of Menander an Indo-greek ruler in fourth line. He has deciphered that line in this way—[8]

(Ji	Ta	Sa)	Mi	Ne	Na	(Da)	Ra	Sa
1	2	3	4	5	6	7	8	9

According to him a hoard of Indo-greek coins has been found from Pachkhura, a place situated on the left bank of Yamuna in Hamirpur district which is hardly 20 km. west from Reh.[9] This hoard consists of 40 coins of Menander which is an indication of the advancement of that ruler in this area. The titles of this inscription are also found on the coins of Menander. G. R. Sharma also reported a bell shaped capital from Manhai near Kausambi which has depiction of double humped camel surrounded by four lions in different postures and tirantnas. According to him "whole theme on this abbacus the camel, four lions and tirantna is portrayed in striking symbolism the story of Menander which is of far reaching political and religious implications. Four lions in pre-attacking, violent attacking postures, majestically standing before Srivatsa and four bouncing with joy and galloping postures are symbolic representation of military tactics."[10] Hence bell-shaped capital of Manhai gives the impression to G R. Sharma that Menander had reached upto the Kausambi

which is hardly 86 km. east from Reh. G. R. Sharma slso reported evidence of conflagration over the N. B. P. deposit at Reh and associated this phenomenon with the invasion of the Indo-greek king Menander. However the present author who had discovered Reh inscription and later on informed about its discoveries to G. R. Sharma could not notice any such feature at the settlement. Thus the hypothesis of conflagration of G. R. Sharma is open to serious doubts, but admittedly only a proper excavation of the site will provide the final answer. The author is of opinion that in the absence of any epithet on the bell-shaped capital of Manhai, this capital cannot be associated with the story of Menander. The argument put forth by G. R. Sharma may be questioned on the following basis.

First three letters of fourth line are not complete. These can be read as *Ji Ta Sa*, The fourth letter of fourth line
1 2 3
is not *Ma* as said by G. R. Sharma. The formation of letter *Ma* of first and second line is quite different to that of fourth line *Ma*. The two vertical strokes of first line M is sidelong whereas the two vertical strokes of fourth line is of equal distance and they are perpendicular. Horizontal distance between two vertical strokes of first line letter *Ma* is about 3 to 3.5 cm. wheras between the vertical strokes of the fourth letter of the fourth line is about 2 cm. Therefore reading of fourth letter of fourth line cannot be read as Brahmi *Ma* as said by Sharma. Secondly the lower portion of this letter is missing. At present there are only two vertical strokes, which look like Brahmi *Sa*. It will be better if we read it as Brahmi *Sa*. Fifth letter of fourth line is half missing. It cannot be read as *Ma*. Sixth letter is small broken vertical stroke and it cannot be read *Ma*. Seventh letter has three vertical blurred strokes and its lower part is missing. This cannot be read as *Da*. It will be better if we read it as Gha or Ya ? Eighth letter is only a vertical stroke which has curve at its lower part. This is definitely Ra Ninth letter

is *Sa*. Fourth to ninth letters of fourth line, cannot be read as "*Me Ne Nade Ra Sa*". Correct reading of fourth line is as follows.

(*Ji Ta Sa*) Sa ....Ra Sa.

In this inscription the titles Trataras and Dhamikas are both used. It is a well known fact that after adopting Buddhism Menander began to use the title of Dhamikas and left Trataras. It is also evident from the study of coins of Menander that he never used these two titles at one place. Dhamika title generally occurs on the coins of Menander and on Menander I since Dhamikas and Trataras both titles are found in this inscription so this inscription may belong to the successor of Menander I who was using both titles on his coins. The reading of Menander in this inscription has not been supported even by B. N. Mukerji, T. O. Verma, Dr. G. C. Pandey and K. D. Bajpai who do not find the letter spelling the name of Menander.

The epithets of the inscription are also available on the coins of Strato I whose coins have been reported from Mathura town and Choubara mound both in Mathura district and few other places of middle Ganga Valley. Strato I was a son of Menander and probably accompanied his father in advancing to the Ganga Valley. His period may be taken between 140 B. C. to 100 B. C. Fourth line of this inscription can definitely be read as (*Ti Ta Sa*) *Sa Ra Sa*. If we presume that remaining letter of fourth line is half *Tra* and *Ta* then it can read as (*Ti Ta Sa*) Satra (*Ta*) *Ra Sa*. Thus there is a possibility of the name of Strato in fourth line.

This probability opens new dimension for rethinking about the identification of the Indogreek king. Menander II (109-106 B. C.) is also crowned with these epithets on his coins. Coins of Menander II is also reported from Kausambi and few other localities of Ganga Valley.[13] Antimachus, Euratides and Appolodotus were also using these titles. Their coin hoards are reported from Panchkura

near Reh and few other localities of Ganga Valley.[14] Dhamikas title of this inscription is only found on the coins of Heliokles, Archebios, Strato I and Agathoklia and Menender II, all Indogreek kings. Their coins are reported from several localities of middle Ganga Valley.[15] There is more possibility that this inscription belonged to Menander I or Strato I because their coin hoards are reported from Pachkura and Mathura. Artistically this pillar is made in doric style. with tapering body in middle which indicates that this inscription definitely belonegd to Indo-greek kings

If we agree with this that the Reh inscription belonged to Indogreek king either Strato I or Menander then the author is of opinion that war between Sunga and Indogreek took place at Reh (Ancient Revatnagar) which is situated just on the confluence of river Rind and Yamuna.[16] According to belief King Revat was ruling at Reh (Ancient Revatnagar) in early historic time. On the basis of coins, seals and inscriptions of Revatmittra his period can be fixed upto second quarter of 2nd c. B. C. Coins, seals and inscriptions are reported from Rajghat, Vidisa and Bharhut. The author is of opinion that King Ravatmittra was ruling at Reh as Provincial Governor of Sunga dynasty. It is mentioned in Malavikagnimittram of Kalidas that horse of Aswamegha sacrifice launched by Sunga king was caught by Yavana on the southern bank of river Sindh. Scholars are of opinion that war between the Sunga and the Yavana kings took place on the right bank of riverSindh or Kali Sindh. The author is of view that the author of Malavamikagnimittram wrongly mentioned the name of the river as Sind. whereas it should have been Rind because river Sindh does not have right bank. Reh (Ancient Revatnagar) is a central place from Mathura, Vidisa, Sakata, Ayodhya and Patliputtra. Discovery of Indogreek coins hoard from Mathura and Panchkura clearly indicate that Indogreeks were camping on Yamuna from Panchkura to Mathura and horse of Aswamegha sacrifice could not go beyound further west of Panchkura. and war took place at Reh.[17]

Prof. B. N. Mukerji considers that Reh inscription belonged to Saka rulers.[18] Sakas were also using these titles. Many terracottas figurines of Sakas and an inscription of Saka king Banaspar from Sarnath proves the coming of Sakas in this region. Palaeography of the inscription also leads to think about the Sakas.

T. P. Verma on the other hand identified this inscription with Kushan king Vima Khadphisis on the basis of palaeography.[19] The coins of this ruler have been reported from middle Ganga Valley and adjoining district of Fatehpur. Recently coins of this ruler have been noticed from excavation of Sringverpur in Allahabad district.[20] K. D. Bajpai associated this inscription with the king Soter Magus.[21] Letter Sa occurs two times in fourth line. Seventh letter is partly blurred. Three vertical strokes and its lowest horizontal straight line is missing. It can thus be read as gha. (1 : 1). Last line can also be read as follows :

(Ji₁Ta Sa) Me------GHA.....Sa
1 2 3 4 5 6 7 8

Thus probability of Soter Megus cannot be ruled out. Few scholars are of opinion that Sotermegus was another name of Vima Khadphisis. In spite of personal effort of Mr. S. K. Muttu, I. A. S., then Additional District Magistrate of Fatehpur to the contrary the Reh inscription was buried under the cemented platform in modern temple by the local people on 7th March, 1979. They did it under the impression that it was the Ancient Shiva Linga.

Inscribed Ekmukha Shiva Linga from Magilgao ;

Magilgao is situated at a distance of 8 km. east from Khaga on Allahabad Kanpur road. The inscription is inscribed in two lines on the lower part of *Ekmukha Siva Linga* which is under worship at the local temple. The inscription is partly blurred and belong to king Vira Sena of Bharsiva Naga dynasty. On the palaeographic and iconographic ground this piece can be assigned to a

period extending from last quarter of the second century A. D. to the first few years of the third. The contents of this inscription are "*Om Virasena*...... ...*Naga Pho Sya Siri Maharaj Narendra*............ ...*Ten Siyam Karitena*.................", The Siva Linga measures 68×21 cms. and its material is spotted red sandstone of Mathura style. A trident, the Ujjain symbol, Nandipada and palm leaf are depicted on the phallic portion of the Siva Linga and they are also found on their coins. Another Brahmi inscription of king Virasena has been reported from village Janakhat in Farrukhabad district of U. P. Nandipada and few other symbols which are found here are also found on Janakhat inscription.[22] Palaeographically the inscription of Janakhat is similar to that inscription of Magilgao. K. D. Bajpai also agrees with some reading of this inscription. He says Siri *Maharaj Narendra Ten Syam Karitena* is clearly visible. Inscription is badly blurred out so all letters are not clearly visible. K. Deva also agrees with some reading of this inscription. He read the name Vira Sena in first line. The meaning of this inscription is that Linga was installed by the king Virasena. *Siri Maharaj Narendra* is title of king. Virasena was ruling from 170 A. D. to 210 A. D. most probably from Mathura. The Naga kings were worshippers of Siva. The Siva Linga not only reveals the prevalence of Saivism in this area but it also indicates its association with Bhar Shiva cult who used to carry always a Siva Linga on their shoulders.

The immence Importanse of this inscription lies in the fact that on the basis of this evidence of Magilgao and Janakhat inscriptions, we can reconstruct the history of the so-called dark age extending from last quarter of second to third century A. D. This discovery tends to confirm some of the observations of the late historian Dr, K. P. Jaiswal that Kushan power had been thrown out from Madhya Desha by the Nagas.[23] The author is of opinion that Kushan power had been thrown out by the king Vira-

sena of Naga dynasty. In this context the inscription of Virasena is an important landmark.

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APPENDIX

NEWLY DISCOVERED ASHOKAM ROCK EDICTS AND BUDDHIST MONASTIC COMPLEX IN CENTRAL NARMADA VALLEY, M. P.

In April 1976 archaeologists of pre-history branch of Archaeological Survey of India, Nagpur, reported two Ashokan Brahmi minor rock edicts and Buddhist monastic complex at Saru-Maru (Pangoraria) in Budni sub-division of Sehore district, M. P. (Despandey, 1978). Saru-Maru has also a group of rock shelters in the Vindhyan range and is situated about 100 km. south of Bhopal. The site is at a distance of 20 km. from Budni railway station on Budni-Rehti road. Saru-Maru hillocks lie on the southern spur of Vindhyan overlooking Narmada. Saru-Maru is most probably derived from two names—Sari-puttra and Mongdalayan—both prominent disciples of the Buddha. Inscribed stone box and caskets of these two monks were reported from Sanchi Stupa No. 3 in Madhya Pradesh which is about 150 km. north from present site.

The two Ashokan minor rock edicts are engraved on the rock shelters at two places just one below the other. The writing on the upper rock is in bold Mauryan Brahmi character, while the lower one is in smaller Brahmi character. The language of these two is Prakrit and script is Brahmi.

Upper edict is engraved in area of 1 × 1·50 m. and there are in all about twenty eight Brahm letters in five lines. Contents of inscription are as follows :

PRIYADASINAM..................

MAHARAJ KUMAR.................. ...

SAMVA...... ....

MAMDESHA....................

UPINITHAVIHAR............. ....

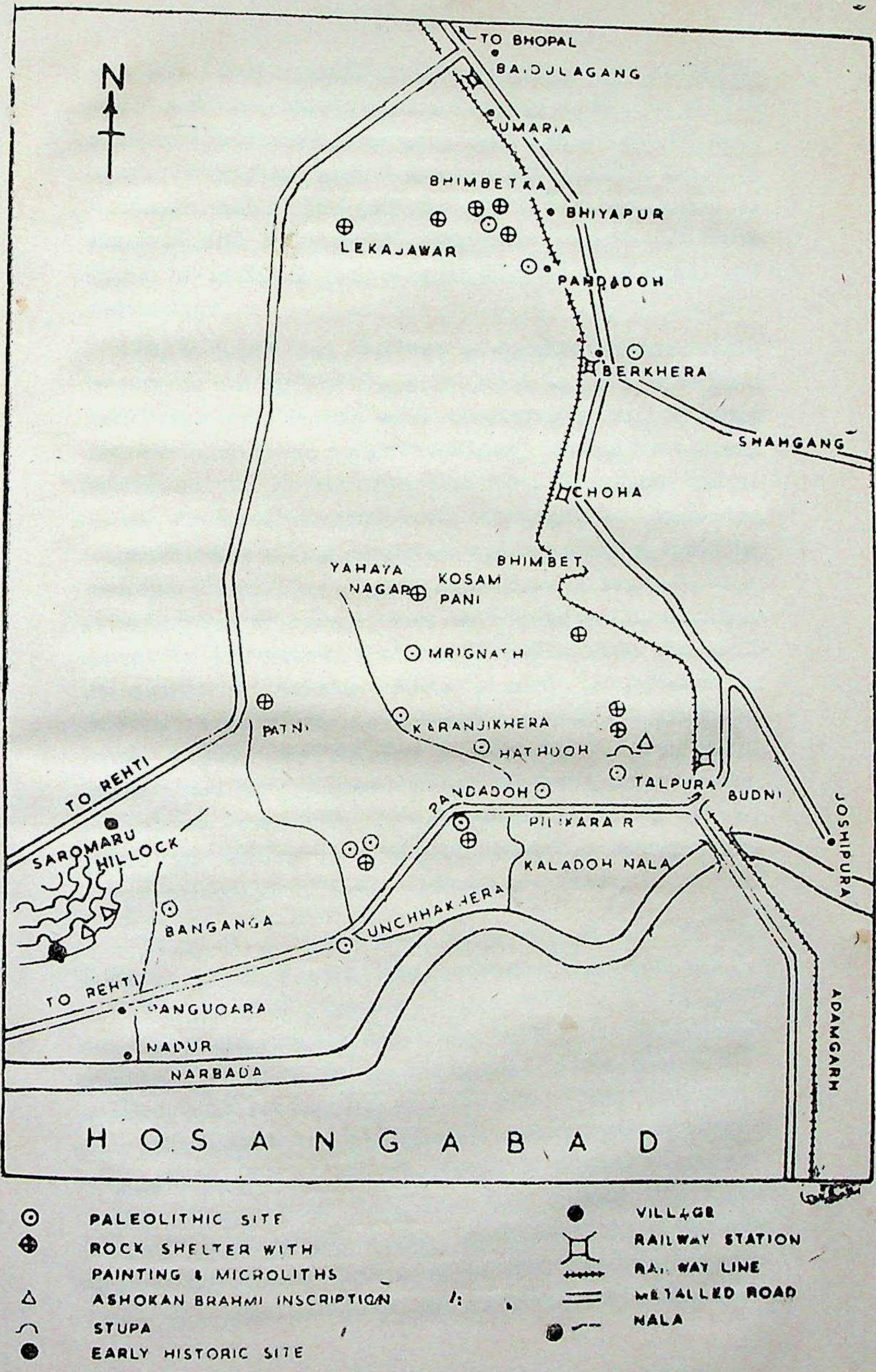
According to D. C. Sircar, who edited this inscription, this introductory passage mentions the king's name as

"PRIYADARSINAM RAJA", instructing the Kumar by name SAMVA when the king (Ashoka) was on a pilgrimage to "UPINITHA MONASTERY" situated in the "MAHAME DESHA" (Despande, 1978). Present authors are of opinion that Upinitha Vihar is the name of ancient monastery which was existing in this region in Mauryan time. Modern village "UNCHAKHERA" which is hardly a few miles from this place is derived from Upanitha Vihar. Figure 256 in Brahmi numbers is written in the beginning. may be probably the date of inscription. The name of emperor mentioned as PRIYADASI is generally found in his inscription. Scholars are of the opinion that PRIYA DASINA was the titles of Ashoka. Sankalia visited the site and he read U (O) (PUNITHAVIHAR) as UPALISA VIHAR and concluded UPALISA was most probably the name of the hill in that region (Sankalia, 1980). K. D. Bajpai concluded that in this edict Ashoka gives instruction to the prince of royal house to arrange for necessary facilities to Buddhist monks. It is said in this inscription that king was called as Priyadasi by the people (Bajpai, 1983).

Another inscription is engraved at lower rock just below the upper one. It is another version of minor rock edict 1 of Ashoka. This inscription begins with "DEVANAPRIYA". There are 85 Brahmi letters engraved in seven lines. Few letters of first, second and last one are blurred out.

Existence of Vihar mentioned in first inscription of Panguraria was also confirmed by another antique feature and the view of its ecological character (Despandey, 1978). More than 30 ruined hemispherical stupas, stone walls, stone platforms, stone steps and stone pavements were noticed at the site. All these stone structures give us the impression of the existence of other Buddhist monastery in this region. Potshreds, rock shelter with painting of MAHAKAPIJATAK (Buddhist legend), microlith weapons and a cavern are also reported near the Saru-Maru monastic

BUDNI TEHSIL OF SEHOR DISTRICT M.P.



complex. Stone stupas and stone walls are excellent evidence of stone architecture. No building material is used in stupa and in its walls only stone slabs are dressed on each other. Stone slabs used in stupas are available in the local Vindhyan hills. The hillocks where this inscription is engraved and its whole belt upto Budni in west and Bhim Betka in north is full of ancient remains of stupas and monasteries.

N. B. P. site was reported at locality Nadur, which is just on the bank of Narmada and is hardly 7 miles from Saru-Maru complex. Rig well, soakage pits etc. of early historic period were noticed at Nadur. Nadur was ancient habitation site in Mauryan time and Panguraria (Saru-Maru) was Buddhist monastery. According to Despandey "The discovery of this inscription and existence of Buddhist monastery in M. P. is of great importance in as much as it is established that these caves were inhabited by Buddhist monks in the wake of spread of Buddhism under the royal patronage of Ashoka. Some painted inscriptions in Brahmi character in some other caves and depiction of stupa would lend support to this view It therefore appears that the emergence of rock-cut art in western India in 2nd-3rd century B. C. was preceded by "a period when the existing pre and proto-historic caves were inhabited by Buddhist monks." (Despandey, 1977).

Team of Archaeologists consisting of Dr. K. D. Banerji, K. V. Raman Rao, authors of this paper and P. B. S. Sanger all of pre-history branch of A. S. I., Nagpur did salvage cleaning and excavation work in the Saru-Maru complex. Three stupas were exposed. These stupas are situated near the natural rock cut Vihar. The method of excavation applied in these stupas is quadrant method which is generally used in the excavation of Megalithic monuments. Hemispherical stupa was first divided into four different quadrant and datum point was fixed on top of stupa. First section drawing of all four quadrants were drawn, and after that debris and stone slabs were removed

from each alternative quadrant. The method of excavation of stupa is very scientific and slow. In this method each stone slab of stupa is first removed one by one then they are set in stupa in their original form as stone slabs were before excavation. Section drawing with detail of each quadrant helps us in refixing the stone slab in stupa. Stupa is hemisperical in shape. There are two pradakshina paths in the stupa. First one is on the top near the dome and the second one is at ground level. Stone slabs of bigger size are used in pradakshina path. These slabs are chisseled out from nearby Vindhyans. Stone slabs are rectangular in shape. One stone chattra or umbrella which was originally fixed on the top of dome, is lying at the ground level. One octagonal inscribed pillar danda of umbrella measurings 4 x ·25 m. was also found at the ground level. Total height of stupa No. 1 is 4 metre and its diameter is about 6 metre. Stupa was made in stones dressed by hammer technique. Rubbles of stone are used in the corner of stupa. No binding material is used in construction of stupa. For the pradakshina path big stone slabs were laid down covering the hammer dressed stone. No casket was found inside the stupa. Hermika was not found at top of dome. Biggest stone slabs are used in lower pradakshina path. Shining polish which is generally found on Ashokan pillars is absent on octogonal pillar of Saru-Maru. If so, it indicates that this inscribed octogonal pillar does not belong to Ashokan period. One Sunga period Brahmi inscription in two lines engraved on this octogonal pillar gives us the impression that this stupa belonged to late Mauryan or Sunga period. Fifty-six Brahmi letters are engraved in two lines on this pillar. Inscription inscribed on this pillar tells us that this place was religious centre and some BHIKSHUNIYA (Buddhist lady monks) gave donations for construction of stupa. The religious importance of this place is also confirmed by another rock inscription in which it is mentioned that there was Upnithavihar, and Ashoka visited this place.

Two stone stupas of 3rd B. C. are also reported from Talpura locality near Budni railway station in Budni sub-division of Sehore district. Talpura is at a distance of 3 km from Budni railway station and is some 18 km. west from Saru-Maru complex. One Brahmi inscription engraved on stone slab of Mauryan period is also reported from Talpura stupa site. Inscription reads as "ADIPU-TAS" (ADIPUTRA) was most probably the name of Buddhist monks contemporary to Buddha (Despandey, 1978).

Buddhist stupas are also reported at Patani and Pandavapur, the districts of Sehore and Raisen in Narmada Valley. Stone sculpture of Vishnu 7th c. A. D. was also noticed at Kharanji Khera village near Panguraria.

The above archaeological discoveries prove that Budni Belt of Sehore district was inhabited in early historic time. Despandey is of opinion that word Budni is derived from Budha (Despandey, 1983). Ashoka inscription in Narmada Valley was first found at Rupnath in Jabalpur district. Discovery of Panguraria is the second outstanding discovery of Ashokan edict in this valley. There is possibility of few more Ashokan inscriptions in the central Narmada Valley and for that extensive exploration is required in the districts of Sehore and Raisen of M. P.

Two more minor rock edicts of Ashoka were discovered by Dr. Settar in the year 1978 at localities of Nittur and Udelgalam in Bellary district of Mysore (Settar, 1978). The inscription is engraved on granite stone. The language of inscription is Prakrit. Inscription reads as follows: "ATHA RAJA ASOKA DEVA NAM PRIYA :" Ashoka assumed the name of king is mentioned in this inscription, whereas, 'DEVANAMPRIYADASI' title of the king is mentioned at Pangoraria. The unique festure of this edict of Nittur and Udegelam is that the emperor is called by name of Raja Ashoka instead of Devanampriya, a peculiarity found only in three of the 31 Asokan edicts discovered so far Ashoka name is found only on his two other edicts of

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Gujara (Guna district of M. P.), and at Maski in Karnataka. It was in Guiara, Maski, Nittur and Udegalam version of minor rock edicts that Ashoka name is referred by his name, whereas in othe s 'DEVANAMAPRIYA DASINA' is found. Two years back, the present author (D. P. S.) discovered Brahmi inscription inscribed on broken pillar of Indogreek King, second c. B. C., old from locality Reh in Fatehpur district of U. P. Later on discovery of Reh inscription became of century importance (Sharma, G. R., 1980). Authors also brought in notice of second-third century A. D. old Brahmi inscription of Nag king Virasen from Magilgao, district Fatehpur (Sharma, D. P., 1982). All above mentioned newly discovered inscriptions revolutionised ancient Indian history and many new facets of ancient Indian history came to light.

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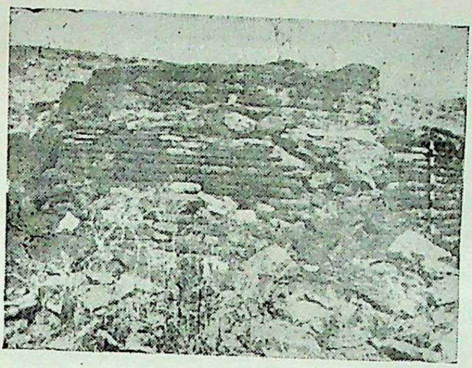

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CRITICAL REVIEW OF SARAI NAHAR RAI, CHOPANIMONDO, KOLDHIWA AND MEHGARA IN MID GANGA VALLEY, INDIA

Earliest dates for mesolithic and neolithic period in India are widely accepted up to 6000 B. C. and 3000 B. C. respectively. On the basis of the findings from recent excavations at Chopanimondo, Sarai Nahar Rai, Koldhiwa and Mehgara sites, all in the mid Ganga Valley, G. R. Sharma (1981) proposed the dates 1219 to 8080 B. C. for the mesolithic period and 8000 to 2000 B.C. for the neolithic period in this region. Agarwal (1982) and Allchin (1982) suggested chronology of the beginning of the neolithic period round about 3800 B. C. and it was noticed at Kulligul Mohmad in Baluchistan. It spread west of Indus plain from the fourth to the third millenium B. C. We get traces of neolithic industry about 3000 B. C. old at Rana Gundai, Saraikola, Jalilpur and Swat Valley, all of which are located west of the river Indus. East of Indus the neolithic industry of Chirand (Bihar). Deo Jali Hading (Assam) and Piklihal (South India) are dated from 2500-1500 B. C. We have such dates from many other neolithic sites in India.

Sequence of Sharma does not fit in this model made by Agarwal (1982) and Allchin (1982). There are only a few dates from these sites in the mid Ganga Valley. Others date from gravel IV of the Bellan Valley deposit of Chopani and Mehgara is not yet established. Sharma has also many 14/C and T. L. dates from these sites which are younger. The Excavator did not explain about the contradictory date which does not fit in its chronology. Post-script published by Sharma (1981) is dandal. These dates given by the Excavator are much older than all the mesolithic and

neolithic sites in this subcontinent. In the light of recent dates we should either change our whole chronology of the mesolithic and neolithic period or re-think over it. Reappraisal of the chronology of these sites is necessary.

Sarai Nahar Rai

This site (Lat. 25° 48'.N, Long. 81° 5'.E) is an open-air mesolithic settlement in the lower Doab, district Pratapgarh, India. It is situated at a distance of 15 km. in a south west direction from Pratapgarh town. The site is located on the bank of a dried horseshoe lake and the river Ganga is some 50 km. south of this lake. The site was first reported by Dr. K. C. Ojha, Director of Archaeology, Government of U. P. In 1970 a team of Anthropological Survey, Government of India, carried out the first excavation and reported one skeleton (Misra 1977).

In 1971 Dr. K. C. Ojha, R. C. Singh and Mr. Hemraj of the Department of Aachaeology, U. P. Government, excavated the site and found a few extended burial sites (Gupta 1972). In 1972 Sarai Nahar Rai was jointly excavated by the University of Allahabad and the State Department of Archaeology, U. P. Government.

In all 13 burials were exposed at the site. The dead were buried on the habitational site in an extended position in a shallow oblong pit with west east orientation and the skull was lying towards the west. A soil cushion about 3-4 cm. thick, microliths and skull were found in the grave. One hand of human skeleton was placed across the body while the other was across the abdomen. Microliths, burnt clay, hearth and a few pot shreds were found at the site.

A floor of 5 x 4 m. made of rammed burnt clay lumps were exposed at the site. The floor has four post holes on the four corners which give us the impression of a roof. Several hearths with charred bones were found on this floor which indicate some sort of communal cooking. Bones of sheep, goat buffalo, cattle, elephant and tortoise were found in

the excavations. The excavator says that the sheep and goats are of the wild variety but on the other hand Agarwal (1982) feels most of the animals appear to be of the domesticated type. Allchin (1982) is of the opinion that "most of the cattle were probably wild, some may have been domesticated. This question deserves further careful investigation."

The present author of this paper is of the view that comparative study of these bones with the bones from other mesolithic sites will give some idea about the animals, but sheep and goats are mostly domesticated animals. At Bagor in Rajasthan sheep and goats were associated with domestication. According to the excavator no pot shred has been found from the regular trench or grave and thus it can be presumed that mesolithic folk of Sarai Nahar Rai had not acquired the knowledge of pottery, but existence of pottery cannot be denied at the site (Misra 1977).

The typological analysis of microliths places the authors of Sarai Nahar Rai in the geometric phase of little industry because a triangle is present in the assemblage. On the basis of typotechnogical consideration Misra (1977) is of the view that microliths of Sarai Nahar Rai can be equated with the geometric phase of Lekhania, a rock shelter site of the Bellan Valley in the district of Allahabad. When we compare the skeleton remains of Sarai Nahar Rai with Lekhania we see some similarities. At Lekhania the dead were laid in an extended position and were oriented east west with the head lying to the west. In a few cases the hand is also kept at the left side and the other on the pelvic region this we also get at Sarai Nahar Rai.

Raw material (stone) is not available from the alluvial land of the Sarai Nahar Rai region. Sharma (1973) thinks that some sort of seasonal migration occurred at the site. The migration appears to be seasonal in character, as the site was not occupied for a long time. Themigrating tribe came again and again to a selected spot of Sarai Nahar Rai. The

tribe came in the Summer when there was an acute scarcity of food and water in the Bellan Valley (Vindhyan). There is no evidence that there was a change in the environment of the Bellan Valley. Continuous habitation from Epipalaeolithic to mesolithic has been proved at Chopani Mando in the Bellan Valley. This site does not indicate a scarcity of food and water in the Bellan Valley, on the contrary there is a well developed culture from the mesolithic to the neolithic period.

This sort of migration from Bellan to the Sarai Nahar Rai is not possible. There was no migration at all. Prehistoric man was living in the Pratapgarh region since the pre Sarai Nahar Rai period. Large number of Epipalaeolithic sites are reported in this region (Sharma 1981). A few stray finds of chert were reported by the author in 1979 at localty Asogpur in this region. The tools used were blades, scraper and flakes and these can be placed in the middle palaeolithic industry. When artilacts of the middle palaeolithic period of this region were shown by the author to Professor G. R. Sharma, he was told by Sharma and Mandal that this type of raw material was not available in the Son and Bellan Valley, thus the discovery was ignored in disbelief. The author is of the opinion that recent alluvium of Ganga has covered the older site of this region. Existence of middle palaeolithic site cannot be denied in this region and it is highly possible that prehistoric man was living in the Sarai Nahar Rai region since the middle palaeolithic period so any question of seasonal migration from Bellan to this region does not arise.

One radio carbon date of this site comes about 8395± 110 B. C. (T. F. 1104) and the Excavator explains that being a single date based upon uncharred bone is beyond question (Sharma 1981). Dr. V. D. Misra (1977) of Allahabad University also feels about 8395± 110 B. C. that "Its chronological competence should be confirmed by a few more dates from this site". According to Sankalia (1979) the date of Sarai Nahar Rai and Mohadaha of about 8000 B.C.

should be regarded as most tentative because it is based on only one sample, secondly another younger date prior to this has not been published. Dr. Agarwal (1975) says "The date of one sample from this site which was sent by Dr. Ojha is older which comes to 8395± 110 B. C. but other dates from Sharma's sampie are coming younger. According to Agarwal (1982) 14/C dates (T. $\frac{1}{2}$=5730 years) of Sarai Nahar Rai are as follows –

T. F. 1104	8395± 110 B. C.
T. F. 1356	990± 125 B, C.
T. F. 1359	990± 125 B. C.

T. F. 1104 is based on uncharred bones exposed to the elements and thus were more vulnerable to contamination but he says two other dates—T. F. 1356 and T. F. 1359 are on charred bones and therefore more reliable. Both are based on inorganic fractions. The presence of domesticated animals and diminutive microliths, post holes, floor, pottery etc. also confirms to be C-1000 B. C. Misra (1977) on the basis of the typological aspect of microliths of Sarai Nahar Rai equated with the geometric phase of Lekhania a rock shelter site in the Bellan Valley, The author also feels some similarity with the burial pattern of Lekhania as both are laid in the extended position. The Excavator (1976) of Sarai Nahar Rai feels that there is some sort of seasonal migration from the Bellan Valley. It is quite possible that the author of Lekhania might have had some contact with Sarai Nahar Rai, they were contemporary in the mid Ganga Valley. Agarwal (1982) published two 14/C dates from the geometric phase of Lekhania 1710± 110 B. C. (T. F. 417) and 2410± 115 B. C. (T. F. 419). On the basis of 14/C date Lekhania and Sarai Nahar Rai, the date of Sarai Nahar Rai period can be fixed between 2500 B. C. to 1000 B. C.

Chopanimondo

(Lat. 24° 55′ 30′ N and log. 82° 4′.45″ E) Is situated at a distance of 77 km south east of Allahabad town. It is

open air mesolithic period settlement which is located on the bank of the old Bellan river, just at the junction of the plain and Kaimur Hill. Bellan is a subtributory of the river Ganga. The site was first discovered by Dr. Ranjeit Singh Rana in the early sixties, In 1967 a small scale excavation was conducted under the supervision of Shri G. R. Sharma of Allahabad University. From 1972 to 1979 a large scale horizontal excavation was carried out by the team from Allahabad University. They reported a sequence from epipalaeolithic to the mesolithic period (Sharma 1981). The Excavator noticed a 1.55 m thick habitation deposit of 10 layers and following culture sequence has been established.

I **Epipalaeolithic phase**—This phase is represented by 19 year number 10 which consists of fine clay 20 cm thick which rests on a bed of rock. The Excavator claimed epipalaeolithic implements from this deposit. This phase has tools of transitional stages of mesolithic and epipalaeolithic period.

II **Early mesolithic period phase A**—This is the stage of non-geometric microlithic and is represented by layers 8 and 9. Layer 9 is a dark grey brownish clay loam with sporadic sprinkling kankar nodules and layer 8 is dark brown clay.

III **Early mesolithic period phase B**—This stage is associated with layers 7, 6, 5 and 4. Geometric microliths were found in it.

IV **Advanced mesolithic**—Microlith and pottery are found in it.

According to Sharma (1980) at the site of Chopani, the earliest evidence of a settlement pattern in Indian Archaeological context is documented as it is cleared with large number of post holes, floors of huts and hearths. Huts give the impression of a beehive pavement of stone huts. Tools like anvil, ringstone, pottery, burnt clay and large numbers of scattered fluted core and raw materials give the impression of a rich mesolithic site. The author feels that

Chopani Mando is one of the richest mesolithic sites in India but its details are not fully presented by the Excavator in his recent publication (Sharma 1981). Wild rice and decorated pottery were found in the last phase. No 14/C dates have been obtained from the Chopani. Sharma (1981) gave the following tentative chronology—

1. Lithic industry of Chopani Mando II phase B can be correlated with Sarai Nahar Rai which is dated 8465±110 B. C.
2. Cemented gravel IV i. e. pre-neolithic level of Mahagara dated 8080 B. C. (S. U. A. 1421), 12,190±410 B. C. (P. L. R.) and 9350±130 (P. L. R.) is equivalent to mesolithic deposit of Chopani Mando.
3. Geometric microlith unassociated with pottery phase I of Bagor and Adamgarh are dated 5595±200 B. C. and 5500±120 B. C. This can be correlated with Chopadi Mando II phase B.
4. Dates from the neolithic site of Koldaihwa in the Bellan Valley are 5440±240 B. C. (P. R. L.) and 6570±210 B. C. (P. R. L.). So the dates from the mesolithic level of Chopani in the same region (Bellan Valley) must be earlier than 6570 B. C. which is the date of the neolithic settlement of Koldihwa (Bellan Valley).

According to Sharma (1981) epipalaeolithic to advanced (protoneolithic) mesolithic phase of Chopani Mando can be dated from 17000 B. C. to 7000 B. C. In the post-script of his recent publication he gave four dates for the mesolithic period of the Ganga Valley. They are as follows—

1. 12190±410 B. C.
2. 9350±130 B. C.
3. 8080±115 B. C.
4. 8395±110 B. C.

He fixed the date 12000-8080 B. C. for the mesolithic period of the Ganga Valley. G. R. Sharma correlated II B stage of Chopani with the geometric microlithic phase of Sarai Nahar Rai but at the same time Misra (1977)

compared the stage of Sarai Nahar Rai with the Lekhania mesolithic period site of the Bellan Valley and we have two 14/C dates from Lekhania i.e. 1710±110 B. C. (T. F. 417) and 2410±115 B. C. (T, E. 419). We also have two more dates from Sarai Nahar Rai i. e 9902±125 B. C. (T. F. 1356) and 990±125 B. C. (T. F. 1359). Sarai Nahar Rai is dated by the author from 2500 B. C. to 1000 B. C. Thus it is clear that on the basis of comparative analysis of II B stage of Chopani Mando and Sarai Nahar Rai, Chopani phase II B can be dated from 2500 B. C. to 1000 B. C. which is quite possible because we are having these dates from the mesolithic site of Lekhania which is :hardly 30 km from Chopani. It seems II B phase of Chopani is contemporary with the Lekhania geometric phase. If Chopani II B phase can start from 2500 B. C. then its lower deposit phase II A and phase I of Chopani must be earlier than 2500 B. C.

Three dates 8080 B. C. (S. V. A. 1421), 12,190±310 B. C. (P. L. Q.) and 9350±130 B. C. (P. L. R.) are from gravel IV of Mehgara. Its geological existence is doubtful. The presence of gravel IV is not reported by the Excavator in his earlier publication. This gravel is at a distance of 3 km from Chopani Mando. Gravel IV does not have any habitational deposit of either mesolithic or neolithic period. Its compact natural soil deposit is geological in nature and its relation with archaeological deposits is not yet established. Sharma (1981, p. 143) himself says "The neolithic period deposit of Meghara's relation with gravel IV is yet to be determined precisely". According to Pant (1981) "This entire deposit which Sharma named as Gravel IV is composed of river-born silt in which the lower part is dark in colour and the upper strata is darker due to subsequent leaching". It was very interesting in 1968 when Chopani Mando was first excavated, Sharma could not notice gravel IV and during his recent excavation at Mahgara he found another gravel IV and the above mentioned three dates are obtained from this gravel IV deposit.

Rajguru (1970) Satsangi and Dutta (1968), all Geologists had worked in the Bellan Valley but did not mention the existence of gravel IV in the region. The origin of gravel IV is from the Excavator's mind so that he could fit the dates obtained from the gravel into the chronology of Chopani Mando. Pant (1981) is of the opinion that "Cultural sequences from this gravel IV, except gravels I and II, should be regarded as nothing more than a tentative hypothesis and should not be pursued too far. It should be borne in mind that to the best of our knowledge, such a perfect sequence of culture from lower palaeolithic to the post-messolithic period is claimed by Sharma. No wonder that Sankalia is sceptical and sarcastically terms it in a text book section."

Thus, these three dates published by Sharma are obtained from gravel IV and cannot be accepted for fixing chronology of Chopani Mando. The Excavator found pottery post holes and bones from Chopani Mando, It would be better if the excavator could get a few T. L. and 14/C dates from the site in support of his early dates instead of giving dates from a secondary source i.e. gravel IV which is three km. away from the site.

Phase II B of Chopani Mando can be very well correlated with phase I of Bagor and Adamgarh and we have two dates; one from Bagor I 4595±200 B. C., another from Adamgarh 5500 B. C. One more date from the same level of Adamgarh comes about :895±105 B. C. We have two contradictory dates from the one level of Adamgarh, so the date of Adamgarh cannot be accepted in fixing the dates of Chopani. The date of Bagor phase I can be equated with phase II B of Chopani Mando and can be dated upto 4595 B. C. Phase II A and I of Chopani Mando can definitely be dated earlier than 4593 B. C.

Sharma says he got three neolithic period dates of Koldihwa which comes round about 6000–5000 B. C. We also have six T. L. and 14/C dates from the neolithic site of Mehgara which come from 2200 B. C. to 1400 B. C. and

it contradicts the early dates of Koldihwa. These dates of Koldihwa cannot be accepted for the dating of Chopani Mando. Known dates of early mesolithic sites in India are as follows-(Misra 1977)

Adamgarh	T. F. 120	5500± 1300 B. C.
	T. F. 116	895± 105 B. C.
Bagor	T. F. 786	4480± 200 B. C.
Phase I	T. F. 1007	3835± 130 B. C.
,,	T. F. 1011	3285± 90 B. C.
,,	T. F. 1012	3285± 90 B. C.
Berkhera (near Bhimbetka)	P. R. L. 113	5510± 10 B. C.
Bhimbetka		4075± 110 B. C.
Langnaj	T. F. 774	2040± 110 B. C.
Lekhania	T. F. 419	2410± 115 B. C.
Sarai Nahar Rai	T. F. 1104	8395± 5 B. C.
,,	T. F. 135	980± 125 B. C.
,,	T. F. 1359	990± 125 B. C.

(Agarwal (1982) says "The two dates of Adamgarh and the early date of Sarai Nahar Rai are prone to contamination and are therefore unsatisfactory dates").

On a typological basis phase II B of Chopani Mando can only be equated with phase I of Bagor which is dated 4480 to 3285 B. C. On the basis of technological grounds this phase can also be correlated with the early phase of Lekhania which is dated from 2410 to 1710 B. C. So the period II B of Chopani which has a thick deposit of 1 m can be dated from about the 4th millenium B. C. to the 2nd millenium B. C. On the basis of stratigraphy dates the other early phase can also be dated. Phase III of Chopani Mando which also has some advanced characteristics, (neolithic) can be dated contemporary to the neoli-

thic period of Mehgara round about the second millenium B. C. Phase II A of Chopani is of nongeometric type and can be dated from the 5th to the 6th millenium B. C, i.e., the early phase of mesolithic period. Phase I of Chopani is a thin deposit of the epipaleaolithic period (transition between mesolithic and upper palaeolithic) so it can be dated from the 7th millenium B. C. to the 6th millenium B. C. The whole industry of Chopani Mando can be dated from 7000 B. C. to 2000 B. C. Sankalia (1979) also feels that the mesolithic period of India can be dated up to 7000–6000 B. C. The proposed date for Chopani Mando also fits in the time bracket for the mesolithic period of India proposed by Sankalia (1970). Agarwal (1982) and Allchin (1982).

Koldhiwa

(Lat. 24° 54′ 30″ N and long. 82° 2′ E). It is situated at a distance of 85 km south east of Allahabad town. The site is located just on the alluvial plain of the Bellan river. In 1973-1975 a team from Allahabad University conducted a small scale excavation and noticed threefold cultural sequences from the neolithci-chalaeolthic to the Iron Age period. The habitational deposit is about 1.30 m thick.

Neolithic Phase

The deposit is 0.45 m thick. The main potteries from this phase are corded ware and grey ware. Corded ware is a thick fabric and dull yellow in colour. The pattern is impressed on the pottery by tortoise shells used as dabber. Rounded celts (only three) with a flat side and rectangular cross-section and microliths were found at the site. Rice husk was found embedded on a few pot shreds and Vishnu Mittre (74, 82) confirmed that it is the domesticated variety of rice. The excavator (Sharma, 1981) claimed that this is the earliest evidence of the domesticated variety of rice in the world. Quern and mullers found at the site give us the impression that the people of Koldihwa had started to cultivation of cereals. No architectural remains of burials

etc. were found at the site. Misra (1977) published two dates from the chalcolithic level from Koldihwa, they are as follows—

P. R. L. 100	5440± 240 B. C.
P. R. L. 101	4530± 185 B. C.

These two are also published by Thapar (1978-1979) and it is mentioned that "The dates are from the chalcolithic level of Koldihwa and that the wild and cultivated grains of rice were used at Koldihwa".

In a recent publication Sharma (1981) gave three dates for the neolithic period in the Ganga Valley. They are as follows—

6570± 210 B. C.
5440± 240 B. C.
4530± 185 B. C.

According to Sharma the earliest date for the neolithic period of Koldihwa goes up to 7000 B. C. It seems that the Excavator was confused once he published the dates from the cholcolithic level (Thapar 1978-1979 and Misra 1977) and now Sharma (1981) says that these dates are from the neolithic level. He mentioned a third date 6570±210 B. C. from the neolithic level. The third date published by Sharma was not published by Thapar (1978-79) and Misra (1977). It is clearly mentioned in Indian Archaeology Review 1978-79 (Thapar) that there are only two available dates from the chalcalithic level of Koldihwa, If Sharma had any other date for the neolithic period of Koldihwa, why had he not published this earlier when Koldihwa was being excavated. It seems that the third date 6570± 210 B. C. published by Sharma (1981) is from the gravel IV deposit of Mehgara. This date cannot be used in establishing the chronology of Koldihwa because stratigraphical relation with gravel IV and archaeological deposit from Mehgara is not yet demonstrated properly by the Excavator. Secondly gravel IV is located at a distance of 3 km from Koldihwa. In the light of the

other two dates of Koldihwa, comparison with other dates from the neolithic sites of the Ganga Valley and Eastern India, there is a difference of 3000 years,

An earlier excavated neolithic site in this region is Kuchai in Orissa. Deo Jali Hading and Sarataru in Assam, Sini and Chirand in Bihar, all have corded ware round celt and also other characteristics of Koldihwa. Dates from other neolithic sites in India do not go beyond the time bracket of 2500-1000 B. C. The Excavator of Koldihwa must explain why he is not getting contemporary neolithic culture in India when he feels that "The rice spread from the Bellan Valley to the East and West of North India along the Eastern Rajasthan, Maharashtra and the deep South, where it reached in 1000 B. C." (Thapar 1978-79) and (Misra 1977) both feel the chronology of Koldihwa was very tentative. The early dates of the neolithic site in the subcontinents are as follows :—(Agarwal 1974)

1.	Ghaligai	(W. Pak)	R. 379	2422±55 B. C.
2.	Kiligul Mohmad	(W. Pak)	R. 524	3690±85 B. C.
3.	Burzhom	India	T. F 128	2375± 120 B.C.
4.	Kodekal	India	T. F. 148	2460± 105 B.C.
5.	Utnur	India	T. F. 148	2295± 155 B.C.
6.	Chirand	India	T. F. 1132	1755± 155 B.C.
7.	Bardih	India	T. F. 1100	1055± 90 B.C.

It appears from the above Table that the dates given by Sharma of Koldihwa do not fit in the time bracket for the proposed neolithic period of India. The dates given by Sharma cannot be accepted at all.

Mehgara

(Lat. 24° 24' 50 m long. 82° 3' 20' E). It is a single cultured open air neolithic site in the Bellan Valley. The site is located on alluvial land of Bellan. The site was first explored by Ranjeit Singh Rana and Mandal. A team from Allahabad University (1976-77) carried out the vertical

digging of the index square and the neolithic deposit was noticed to be at a depth of 2.45 m. From 1977 to 1979 a horizontal excavation was done to a depth of 25.20 cm. The main forms of pottery fro n the site were corded, rusticated, burnished red and black. Three successive floors with post holes and cattle pens were noticed at a depth of about 20 cm. In all 18 floors, both circular and oval in shape, were noticed at the site. Microliths, rectangular celts and adzes, sizes-4.45 x 2.65 cm. and 5.55 cm. x 3.02 cm. were found in small numbers (only 7). Neoliths are of the small rounded variety with a rectangular or oval transverse cross-section and polish was put over them.

It is very surprising that in a site like Mehgara where the Excavator claimed continuous habitation deposits from 9000 to 1000 B. C. that only 7 neoliths were found. Other component pottery etc, are statistically less in number. Quern, muller and rubber are also less in number. Fauna and plant remains of cattle, sheep, deers, horses, wild boars, tortoises and rice are statistically less in number. Huts are so arranged that a unit of three constitute a house and represents the emergence of a clear family unit in the tribe. At the site a cattle pen with hoof marks from sheep and goats were also exposed. The cattle were kept in a pen to protect them from wild animals. The cattle were of the domesticated variety and cultivated variety of rice was reported from the chalcolithic level of the site. Vishnu Mittre (1974, 1982) identified the rice as orzya satiya of the domesticeted variety and he says that if it is supported by scientific dating then this will be the earliest of rice cultivation in the world. The author feels that the Excavator should also give evidence of a ploughed field with furrow marks in support of rice cultivation at Mehgara. We get evidence of rice cultivation from 6600-5500 B. C. from the South East Asian sites (Clover 1979). From Mehgara in Baluchistan the date of domesticated rice is about 5000-6000 B. C. But from India there is no dates beyond the mid second milleniuum B. C. (Randhava 1981). Dr. Glover (1967) is of the opinion that in the

lower Ganga Valley and adjacent plateau and in the Red River, the delta cultivation of rice cultivation of rice cannot be dated any earlier than the middle of the second millenium B. C.

Another trench 5 x 5 m. was dug up on the southern site and the natural deposit of Mehgara had a depth of 1.80 m. The Excavator claimed existence of cemented gravel IV from a depth of 90 m to 1.43 m in this natural deposit. This gravel IV is a geological deposit of natural soil and its relationship with the neolithic deposit of Mehgara is yet to be confirmed. The Excavator claimed that this gravel IV from Mehgara is of the pre-neolithic or advanced mesolithic period (Sharma 1981) and in the same publication he says in contradiction that "Neolithic deposit relation with gravel IV in terms of culture contact is yet to be determined precisley". The author feels that the existence of this gravel is doubtful and that it does not have archaeological deposits at all. Secondly there is also a gap of natural soil between the so-called gravel IV and the neolithic deposit of Mehgara.

There are three dates for gravel IV and one date is about 8010 ± 115 B. C. (S. U. A. 1421). The Excavator says this can be presumed to be of an early neolithic date of Koldihwa. There are three early 14/C dates from Koldihwa which are as follows –

6570 ± 210 (P.L.R.)
5440 ± 240 (P.L.R.)
4530 ± 180 (P.L.R.)

The first date is from the refuse pit at Koldihwa and the other two dates are doubtful because the Excavator himself once published (Thapar 78-79 and Misra 1977) these dates from the chalcolithic level. In his recent publication Sharma (1981) says these are from the neolithic level. It seems that the Excavator is not sure about the levels of these dates and he also admits a mix up in carbon samples so there is a possibility of contamination of the samples and are therefore not reliable. However, the Excavator

claimed that the earliest date of the Ganga Valley neolithic period can go up to the 8th-9th millenium B. C.

We have the 14/C dates and the T. L. dates from the neolithic level of Mehgara, another neolithic site in the Bellan Valley and these dates contradict the early dates of Koldihwa. The dates from the neolithic level of Mehgara are as follows—(Thapar'77-78)

1400 B. C. (P. R. L. 407)
1430 B. C. (P. R. L. 408)
1400 B. C. (P. R. L. 409)
2265 B. C. (T. L./72-2)
1616 B. C. (T. L./76-8)

On the basis of the above five dates which are ranging from 2265 to 1400 B. C. of the neolithic period of Mehgara can be dated from 2265 to 1400 B. C. Koldihwa, another neolithic site of this region can also be dated from 2265 to 1400 B. C. Allchin (1982) rightly pointed out that "5400 and 4530 B. C. are the dates of Koldihwa and Mehgara but early dating is not clearly established. Subsequent radio carbon dates from both the sites suggest that this culture has more plausibility and can be dated from 1500-1600 B. C."

Sharma (1981, p. 137) admits that "The pottery of Lekhania phase III and especially Khaki, ware identical with the pottery of Mehgara. Does this phase III of Lekhania represent the earliest settlement of Mehgara ?" Cord impressed pottery is found at Lekhania and Mehgara. We have two 14/C dates from Lekhania and on that basis Lekhania is dated from 2410 to 1710 B. C. These dates come in the time range of T. L. dates of Mehgara. Thus the period of Mehgara and Koldihwa and Lekhania phase III can be dated from 2500 B. C. to the middle of the second millenium B. C. The earliest neolithic chalcolithic sequence of the mid Ganga Valley are contemporary of the Indus Valley civilization. Here we get a mixed neolithic chalcolithic sequence after the mesolithic period as

we noticed in central India. When the Excavator saw the mixed sequence of neolithic chalcolithic period at Koldihwa, he was confused and could not confirm the level of the carbon sample. In fact the Bellan Valley has a mixed sequence of neolithic chalcolithic period just like early Navadatoli and last phase of Adamgarh is neolithic-chalcolithic in nature.

For establishing the early antiquity of Mehgara the Excavator says the cultivation of rice started in 7000 B. C. in some of the Western Asian sites. On the basis of Mehgara evidence Agarwal (1982) is of the opinion that there is possibility that the beginning of the agriculture in India may go back to 7000-5000 B. C When we compare the material culture of the Western Asian site with India there is a vast difference. For exampie, in Mehgara in Baluchistan where there is evidence of agriculture in 5100 B. C, side by side we notice that there are huge stuctures of mud bricks, including granneries and many other features of mud bricks inc'uding granneries and many other features (Jarrige 1977). There is a large amount of cereal at Mehgara. At Mehgara in the Bellan Valley we get may few cereals. If the neolithic people of the Bellan Valley were the earliest producers of rice, why such other components such as grannery, ploughed fields etc. are absent. We must get more evidence of the food producer. In the Bellan Valley on the floor there are a few pot shreds and microliths. Statistically there is not sufficient stuff from the neolithic people of the Bellan Valley to fit in the years 7000 B. C. Because of the lack of other evidence which can support domestication of rice, the present stage of neolithic culture in the Bellan Valley has no parallel or similarity with the neolithic site of West Asia.

Sharma (1981) says the neolithic culture of Mehgara has some affinity with the South East Asian Hoabinhian site and cord impressed pottery, rectangular celt are reported in the 6th and 5th millenium B. C. from spirit cnae Corman (1970) and Non Noktha (Bayard 1970) both arc Hoabinhian sites in Thailand. According to the present-

author, Hoabinhian industry in South East Asia is quite different from the neolithic industry of Mehgara. Hoabinhian industry is generally associated with the transition stage of the upper palaeolithic to mesolithic period. This is late pleistocene and early holocene period and the industry is on the main land of South East Asia and Sumatra where the neolithic industry of Mehgara is late holocene industry. The hoabinhian industry consists of a river pebble tool, a grinding stone, cord impressed pottery and independent agriculture which is based on fruits whereas the neolithic industry of Mehgara is based on cereal agriculture and pebble tool are absent. No doubt there is corded pottery in both industries. The method of making corded ware developed through evolution in a different region of the world. On the basis of the corded ware pottery, these two regions cannot be equated. At Non Noktha (Subhadra 78) there is evidence of domesticated animals in the 5th millenium B. C. There is evidence of rice cultivation in 3500 B. C. As the author said corded ware is one of the earliest techniques of pottery and developed through evolution in all the regions but it cannot be associated with a particular region. We get this pottery in West India, India, South East Asia and also from China. Incised pottery and burials with offerings of dogs are described as typical characteristics of spirit cave (Subhadra 78) is absent. In the Bellan Valley and at Mehgara, a shoulder celt which is a typical tool of South East Asia is absent. We also get these shouldercelt at the neolithic sites of Assam which are absent at Mehgara.

The author is of the opinion that the early neolithic culture of Assam has some affinity with the neolithic sites of South East Asia but the neolthic cultures of Bellan are quite different from South East Asia and they are quite a distance from each other.

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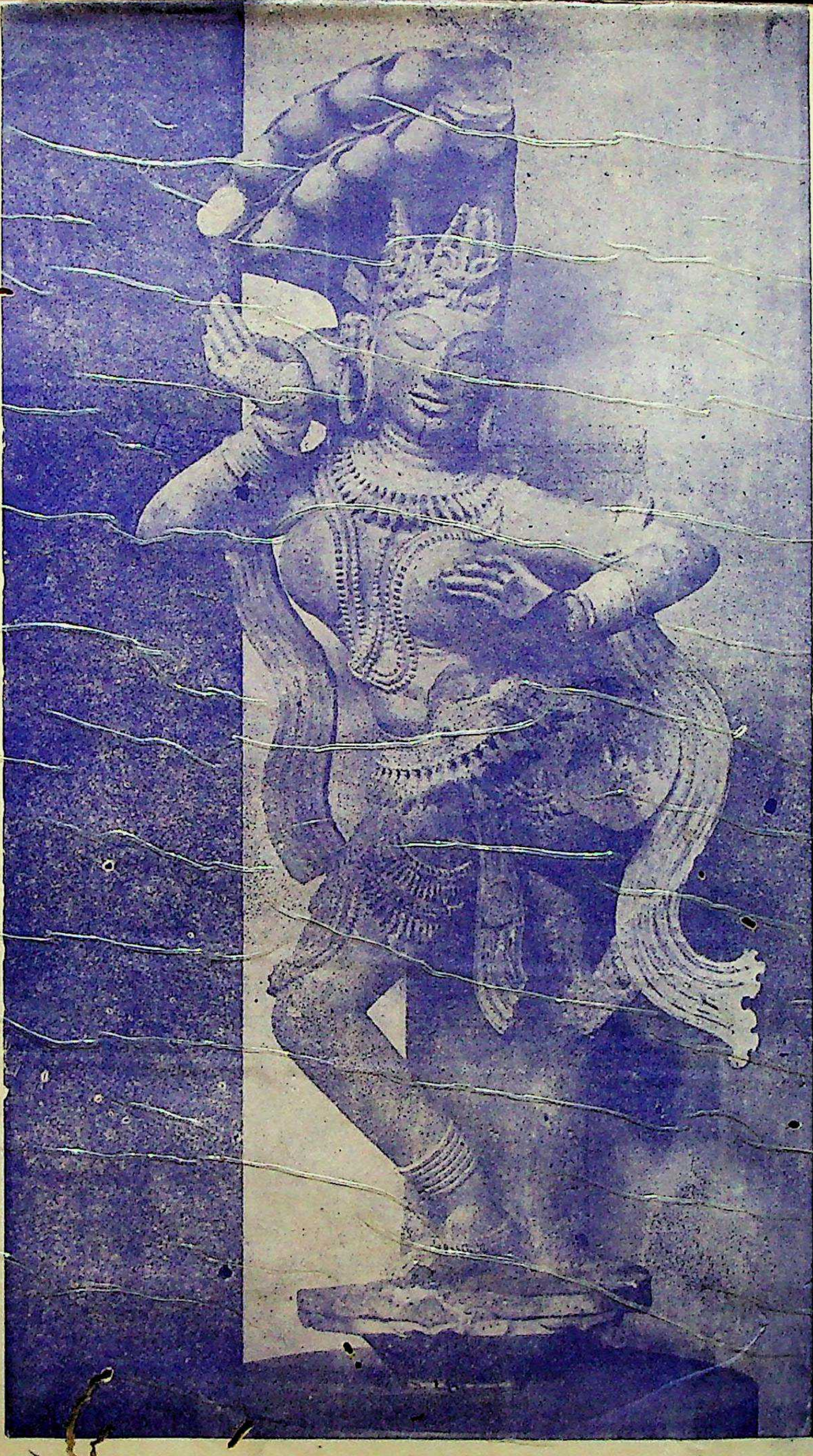
From 1978-79, under village to village survey of antiquiarian remains, he explored Fatehpur district and reported 2nd C. B. C. old greek inscription from Reh locality. From 1979-80, he was posted as curator of Goa Museum.

During his stay in Goa he discovered Messolithic Megalithic sites in Sangrul Taluka of Goa. From 1981 to 1983 he worked as Antiquity Registration Officer of Allahabad Region. In 1983 Mr. Sharma went to the Institute of Archaeology, University of London on British Council Scholarship to work under Dr. Ian-C. Glover, well known Archaeologist of South and South East Asia. He obtained Master's degree during this period at London.



Apsara from Jamshad Allahabad Museum